

STAR TREK: Patrick Stewart speaks!

# STARLOG

22 YEARS EXPLORING SCIENCE FICTION

U.K. £2.95 JAN. #258

THE NEW

**WANTED:**  
Jonathan Frakes!  
For directing  
INSURRECTION

**XENA  
& HERCULES**  
Kevin (Ares) Smith  
So good at being  
bad!

## UNDER THE MICROSCOPE:

The spectacular  
computer-animated  
fantasy masterpiece

Disney  PIXAR

# a bug's life

**Vote  
for your  
DS9  
favorites!**  
(see page 35)

\$4.99 U.S./\$6.50 CANADA



01

0 71896 49128 9

**Plus!**

**HIGHLANDER:  
THE RAVEN**





# STAR TREK INSURRECTION™

MOVIE TRADING CARDS



AUTOGRAPHED CARD IN EVERY BOX GUARANTEED!



AVAILABLE STARDATE 12.98



TM, ® & © 1998 PARAMOUNT PICTURES. STAR TREK: INSURRECTION AND RELATED ELEMENTS ARE TRADEMARKS OF PARAMOUNT PICTURES. ALL RIGHTS RESERVED. FLEER/SKYBOX AUTHORIZED USER.





# Hear THE ADVENTURE!

**Order Today!**

## Listen

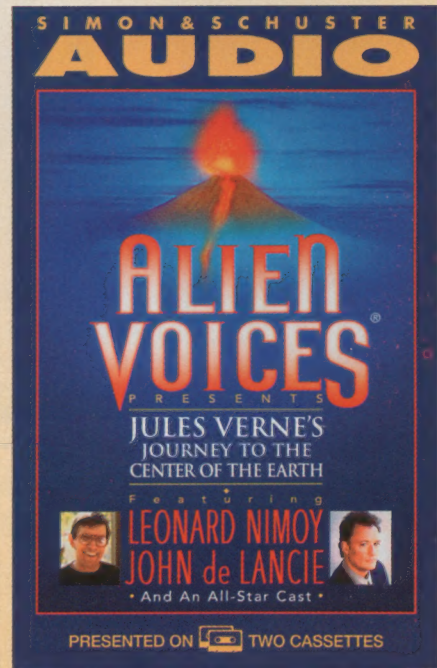
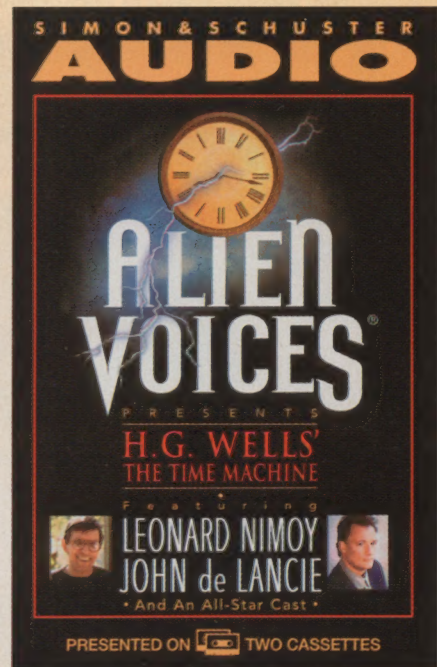
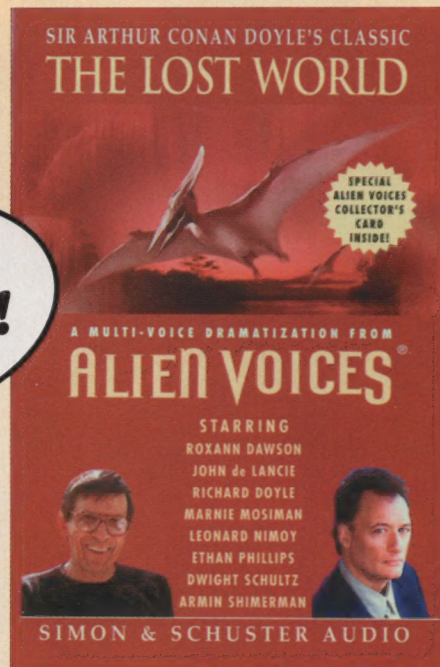
...as a courageous traveler to the future battles inhuman monsters in the dark.  
 ...as three men venture underground, over endless seas, past lava flows, to the heart of the planet.  
 ...as a scientific expedition explores the unknown, searching for the unbelievable—living dinosaurs.  
 ...as a maddened stranger slowly unveils his bandaged face to reveal *nothing* there at all.

## Live

the adventure as Leonard Nimoy & John de Lancie bring you into the worlds of *Alien Voices*.  
 These are complete, fully dramatized two-hour adaptations of classic SF novels by Jules Verne, H.G. Wells & Sir Arthur Conan Doyle.  
 Performed by all-SF-star casts including Armin Shimerman, Ethan Phillips, Roxann Dawson, Andrew Robinson, Dwight Schultz & others.  
 Each two-hour, dual-cassette audiobook features original music & exciting sound effects—all recorded using the Dolby System.

## Now, enjoy *Alien Voices* in your own home!

By special arrangement, a limited number of *Alien Voices* adventures, autographed by *both* Leonard Nimoy and John de Lancie, are also available. Order today while supplies last.



Please indicate quantity being ordered.

- \_\_\_ 1 *The Time Machine* by H.G. Wells, \$18
- \_\_\_ 1A *Time Machine*, autographed by Nimoy & de Lancie, \$75
- \_\_\_ 2 *Journey to the Center of the Earth* by Jules Verne, \$18
- \_\_\_ 2A *Journey*, autographed by Nimoy & de Lancie, \$75
- \_\_\_ 3 *The Lost World* by Sir Arthur Conan Doyle, \$18
- \_\_\_ 3A *Lost World*, autographed by Nimoy & de Lancie, \$75
- \_\_\_ 4 **NEW!** *The Invisible Man* by H.G. Wells, \$18
- \_\_\_ 4A *Invisible Man*, autographed by Nimoy & de Lancie, \$75

All prices are per each audiobook.

Please add postage & handling: \$5 (per audiobook, U.S.).  
 \$8 (per audiobook, foreign).

Total enclosed: \$ \_\_\_\_\_

Send cash, check or money order to:  
 STARLOG GROUP  
 475 Park Avenue South  
 New York, NY 10016



Method of Payment:  
☐ Cash ☐ Check  
☐ Money Order  
☐ Discover ☐ MasterCard ☐ Visa

Please allow 4 to 6 weeks for delivery.

Account No. \_\_\_\_\_

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Name \_\_\_\_\_  
Print Name As It Appears On Your Card

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

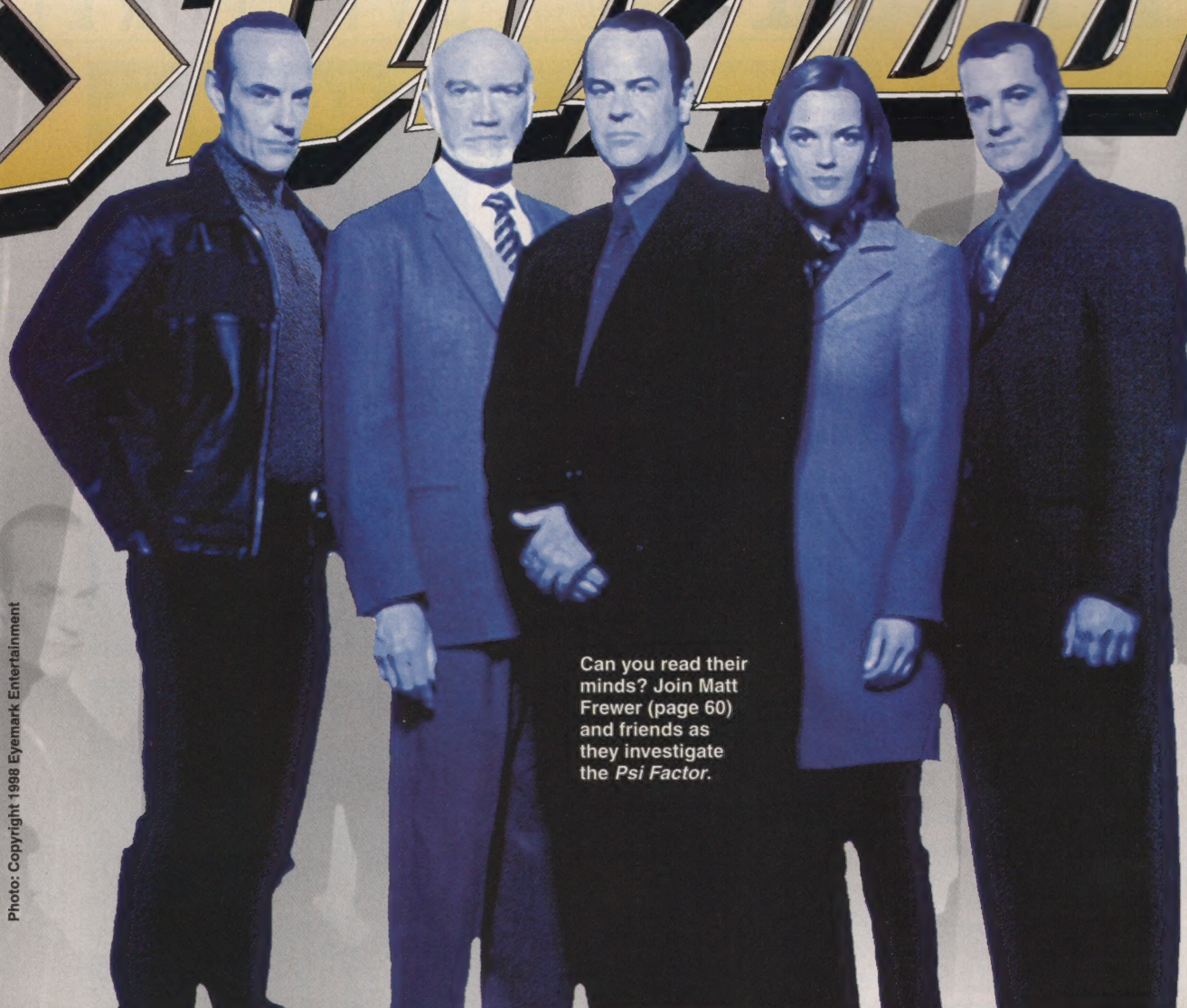
Your Signature \_\_\_\_\_

If you don't want to cut out coupon, we will accept written orders.



# STARLOG®

Photo: Copyright 1998 Eyemark Entertainment



Can you read their minds? Join Matt Frewer (page 60) and friends as they investigate the *Psi Factor*.

## INSIDE THIS ISSUE

- |  |  |   |
|--|--|---|
| <p><b>18</b> <b>CLOCK WATCHER</b><br/>In just <i>Seven Days</i>, Justina Vail helps change the world</p>       | <p><b>35</b> <b>DEEP SPACE BALLOTING</b><br/>Just who is your favorite Ferengi? Vote now for all!</p>      | <p><b>53</b> <b>THE COMEDY OF ARES</b><br/>Kevin Smith is good at being bad to both Hercules &amp; Xena</p> |
| <p><b>22</b> <b>LEADING INSURRECTION</b><br/>Jonathan Frakes takes the <i>Enterprise</i> in new directions</p> | <p><b>39</b> <b>IN INSECTS, WE TRUST</b><br/>Here's a poster magnifying the spectacular CGI images</p>     | <p><b>60</b> <b>PSI GUY</b><br/>Max Headroom's Matt Frewer now pursues the paranormal</p>                   |
| <p><b>26</b> <b>PICARD MANEUVERS</b><br/>Ex-captain Patrick Stewart defends a planet Shangri-La</p>            | <p><b>43</b> <b>BUG STORY</b><br/>The Pixar folks chronicle the animated fun of <i>A Bug's Life</i></p>    | <p><b>65</b> <b>MORTAL FOIL</b><br/>Teaming with an Immortal, Paul Johansson fights back</p>                |
| <p><b>30</b> <b>LONE WARRIOR</b><br/>Once a <i>Soldier</i>, Kurt Russell learns the lessons of peace</p>       | <p><b>48</b> <b>A HUMAN'S LIFE</b><br/>Scientific Joan Weldon fought the giant ants, i.e. <i>Them!</i></p> |   |

**NEXT ISSUE ON SALE  
JANUARY 5**

STARLOG: The Science Fiction Universe is published monthly by STARLOG GROUP, INC., 475 Park Avenue South, New York, NY 10016. STARLOG and The Science Fiction Universe are registered trademarks of Starlog Group, Inc. (ISSN 0191-4626) (Canadian GST number: R-124704826) This is Issue Number 258, January 1999. Content is © Copyright 1999 by STARLOG GROUP, INC. All rights reserved. Reprint or reproduction in part or in whole—including the reprinting or posting of articles and graphics on any Internet or computer site—without the publishers' written permission is strictly forbidden. STARLOG accepts no responsibility for unsolicited manuscripts, photos or other materials, but if submittals are accompanied by a self-addressed, stamped envelope, they'll be considered and, if necessary, returned. Please do not call the editorial office re: this material. STARLOG does not publish fiction. Fiction submissions are **not** accepted and will be discarded **without** reply. Products advertised are not necessarily endorsed by STARLOG, and views expressed in editorial copy are not necessarily those of STARLOG. Periodicals postage paid at New York, NY and additional mailing offices. Subscription rates: \$39.97 one year (12 issues) delivered in U.S. only. Canadian and foreign subscriptions \$48.87 in U.S. funds only. **New subscriptions** send directly to STARLOG, 475 Park Avenue South, New York, NY 10016. Notification of **change of address** or **renewals** send to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430 or for **Customer Service**, call toll-free 1-800-877-5549. POSTMASTER: Send change of address to STARLOG Subscription Dept., P.O. Box 430, Mt. Morris, IL 61054-0430. Printed in U.S.A.



# PUT YOURSELF INSIDE THE ACTION

With America's Premier Science Fiction Publishing Company!

U.S.S. ENTERPRISE NCC-1701-E



U.S.S. ENTERPRISE NCC-1701-E  
Limited Edition Also Available - \$40.00 QT. 2,500

OTHER POSTERS AVAILABLE:



U.S.S. ENTERPRISE NCC-1701  
Limited Edition Also Available - \$40.00 QT. 2,500



U.S.S. ENTERPRISE NCC-1701-D



PHOENIX



DEEP SPACE NINE  
Limited Edition Also Available



Mail Orders To: STARLOG Group, Inc.  
475 Park Avenue South  
New York, NY 10016  
Fax Orders To: (212)889-7933

**POSTERS** are 5 color, most include a special metallic ink. They are printed on acid free archival quality cover stock and each include technical call-outs and a complete list of systems specifications.

**LIMITED EDITION POSTERS** are signed and numbered by the artists and include a certificate of authenticity. These posters are printed on a heavier acid free archival quality cover stock.

**NEW!**



Klingon Bird of Prey all copy and callouts have been translated into Klingon with English subtitles  
Limited Edition Also Available - \$40.00 QT. 2,500

Visit the **STAR TREK Continuum** website at [www.startrek.com](http://www.startrek.com)!

Visit the **SCIPUBTECH** website at [www.scipubtech.com](http://www.scipubtech.com)!

POSTER	PRICE	QTY	TOTAL
KLINGON™ BIRD OF PREY 36"X24"	\$19.95		
KLINGON™ BIRD OF PREY LIMITED EDITION 36"X25"	\$40.00		
PHOENIX 17"X11"	\$7.95		
DEEP SPACE NINE™ 24"X36"	\$19.95		
DEEP SPACE NINE™ LIMITED EDITION 24"X36"	\$40.00		
U.S.S. ENTERPRISE™ NCC-1701 36"X24"	\$14.95		
U.S.S. ENTERPRISE™ NCC-1701 LIMITED EDITION 36"X24"	\$30.00		
U.S.S. ENTERPRISE™ NCC-1701-D 36"X24"	\$19.95		
U.S.S. ENTERPRISE™ NCC-1701-E 36"X24"	\$19.95		
U.S.S. ENTERPRISE™ NCC-1701-E LIMITED EDITION 36"X25"	\$40.00		

SHIPPING & HANDLING U.S. MAIL \$4.95 PER POSTER, INTERNATIONAL SHIPPING \$10.00 PER POSTER  
FEDEX \$8.00 FOR THE FIRST POSTER AND \$2.00 FOR EACH ADDITIONAL (AVAILABLE IN THE U.S. ONLY)

SHIPPING AND HANDLING \$  
TOTAL \$

ACCOUNT #: ☐CHECK ☐MONEY ORDER ☐MASTERCARD ☐VISA ☐AMERICAN EXPRESS

CARD EXPIRATION DATE: \_\_\_ / \_\_\_ DAYTIME PHONE: \_\_\_\_\_

SIGNATURE: \_\_\_\_\_

NAME: \_\_\_\_\_

ADDRESS: \_\_\_\_\_







## TOO MUCH TV?

**C**ould SF fans ever really get enough genre television? Probably not, but the fact remains that there are more such projects in the works than at any time in recorded memory.

For instance, there's *The Judger*, a 22-episode series in development for syndication in fall 1999. It's a 20th Century Television-Fox Television Studios-Mindless Entertainment collaboration. Executive producers are director Jan (Twister) De Bont, John Auerbach and Mark Cronin. John (The Visitor) Corbett plays the Judger, a gunslinger righting wrongs on Mars—in other words, *Judge Red*. Perhaps that's a better title?

*Lost in Oz* returns to the country over the rainbow for a possible live-action syndicated series based on the *Oz* books by Wizard of Oz author L. Frank Baum and his successors, using characters not seen in the classic film (though some did turn up in 1985's *Return to Oz*). Executive producers are director Tim Burton and Joel T. Smith (who owns rights to the *Oz* books). It's a Columbia TriStar TV Distribution project.

Even if they throw away the key, they can't keep that door to the imagination locked on *The Twilight Zone*. Thus, there's a new, 13-episode version of the twice-revived (by CBS and for syndication) classic anthology. A BBC, CBS Broadcast International & Virgin Century Television project, it will lense in England next year, primarily for the international market. Each country that airs the show will be able to employ custom-made introductions starring their own local edition of Rod Serling.

*Lexx* is a syndicated series project based on *Lexx: The Dark Zone* (a TV mini-series a.k.a. *Tales from the Parallel Universe*). Xenia Seeburg stars. It's set on a genetically altered bug that serves as a spaceship. A 20-episode series is now in production in Canada, intended first for international distribution with no American deal yet. It's produced by Salter Streets Film International & Germany's TiMe Film und TV Produktion.

Also awaiting an American distribution deal is *The First Wave*, which creator Chris Brancato detailed in STARLOG

mythos & Conan stories.

**Genre TV:** It didn't take long for UPN—in that fine tradition of itchy trigger fingers perfected by NBC and ABC—to close down *Mercy Point*. UPN only needed two low-rated airings in one of the schedule's toughest time slots before making a terminal diagnosis. A third episode was broadcast before the show got lost in space. Although not "officially" cancelled, *Mercy Point* is out of production. Unaired but completed episodes may show up stitched together in UPN's Thursday TV movie slot.

*The Sentinel* is slated to return to the UPN line-up next month.

The O'Connell brothers have finished sliding. Both Jerry (with the series since its inception) and Charlie are exiting *Sliders* (which is now in production for another season of new Sci-Fi Channel shows). Robert Floyd joins the cast while Cleavant Dericks (the only survivor from the pilot) and Kari Wuhrer keep on sliding.

**Fantasy Films:** Jerry O'Connell has slid right into a contemporary drama about young folks who drink too much. He co-stars with Sean Patrick Flanery, the former Young Indy, in *Jello Shots*.

**Mainframe** Entertainment, the folks behind *Reebot* and *Beast Wars*, will create a

\$20 million computer animated IMAX version of Jonathan Swift's *Gulliver's Travels*. Needless to say, it'll be the first CG-animated IMAX film.

Universal is going ahead with an all CG-animated version of *Frankenstein*. The script's by *Short Circuit* writers Brent Maddock & S.S. Wilson. ILM visual FX supervisor Dave Carson & Maddock will co-direct. Insiders who've seen the really brief test footage are impressed. The Wolf Man guest stars.

**Genre People:** What a cast for Jan De Bont's version of *The Haunting of Hill House*: Liam

(Darkman) Neeson, Catherine (Mask of Zorro) Zeta-Jones, Owen (Armageddon) Wilson and Lilli Taylor (Emmy nominated for her *X-Files* guest shot). They play the roles undertaken in Robert Wise's 1963 film *The Haunting* by Richard Johnson, Claire Bloom, Russ Tamblyn and Julie Harris, respectively.

Robert (Death Becomes Her) Zemeckis goes supernatural again in his upcoming DreamWorks/Image Movers film *What Lies Beneath*. Zemeckis will direct from a script by Clark Gregg. His stars are two little-known actors: Harrison Ford and Michelle Pfeiffer.

A journalistic hoax becomes unfortunate ghostly reality in David Ambrose's current novel *Superstition*. Fred Milstein is mounting the movie adaptation to be directed by Roger (Species) Donaldson.

James Cameron is acquiring rights to Andrei Tarkovsky's 1972 Russian film *Solaris* (based on the Stanislaw Lem novel). The idea is to do a remake in English, though not with Cameron as director.

David Brin's visionary Uplift novels are headed toward the screen. Producer Mace (The Hunt for Red October) Neufeld has optioned Brin's Hugo & Nebula-winning *Startide Rising* and its sequels. The later books include *The Uplift War*, *Brightness Reef*, *Infinity's Shore* and *Heaven's Reach*. Brin will serve as a consultant on what Neufeld hopes will be a series of movies for Paramount.

Likewise, Roger Zelazny's *Nine Princes in Amber* has also sold to Hollywood. Mark Canton and Akiva Goldsman will produce with a script by Ed Neumeier (who co-wrote *RoboCop* and adapted *Starship Troopers*).

**Updates:** Tim (Action League Now) Hall has succeeded Randal (Grease) Kleiser as director of *Muppets in Space*.

Alas, it appears that Armin Shimerman's cameo as Quark in *Star Trek: Insurrection* has been cut from the final film. Look for it instead in a video release.

**Sequels & Remakes:** Darren Lemke is now writing the sadly inevitable *Twister 2* from a Michael Crichton story for Warner Bros.

Was there ever any doubt? Terrormeister Wes Craven will direct *Scream 3*.

—David McDonnell



**A wintertime fantasy comes to the screen as Michael Keaton lives again. He's Frosty the Snowman—but you can call him Frost.**

#251. Shot in Canada, the *Invaders*-like series is already airing there. Sebastian Spence and Roger Cross star.

And proving that dead seldom means dead in this arena, the cancelled syndicated *Conan* TV series (STARLOG #244) is being reactivated. *Mortal Kombat* producer Larry Katanoff & his Threshold Entertainment plan to produce 22 new episodes for distribution by Western International Syndication. Ralf Moeller is to continue as star barbarian in this grimmer version which is intended to be more faithful to creator Robert E. Howard's



Available at last is Jay Chattaway's compelling music from the now classic television series. Includes music from TIN MAN, THE INNER LIGHT, A FISTFUL OF DATAS, SUB ROSA and more!

**NEW!**



GNPD 8057 CD Only

Original Soundtrack Recordings

**STAR TREK**  
THE NEXT GENERATION™  
Volume Four

Music Composed and Conducted by Jay Chattaway

# THE SOUND OF SCI-FI™

**GNP Crescendo RECORDS**

## got 'zilla?

Available for the first time in the United States is a fantastic collection of themes from the classic Toho GODZILLA saga. Includes monster sound effects!

The follow-up volume includes music from all the Godzilla movies from 1984 to 1995.



GNPD 8055 CD Only

Original Film Soundtracks

**THE BEST OF GODZILLA™**  
1954 - 1975

Includes music from: Godzilla, Monster Zero, King Kong Vs. Godzilla, Destroy All Monsters, Godzilla vs. Mothra, Godzilla vs. Mechagodzilla and many more!



GNPD 8056 CD Only

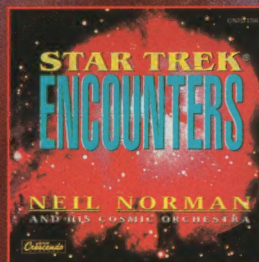
Original Film Soundtracks

**THE BEST OF GODZILLA™**  
1984 - 1995

Includes music from: Return of Godzilla, Godzilla vs. Biollante, Godzilla vs. King Ghidorah, Godzilla vs. Mothra, Godzilla vs. Space Godzilla, Godzilla vs. The Destroyer

Godzilla is a trademark of Toho Co., Ltd.

## NEIL NORMAN AND HIS COSMIC ORCHESTRA



GNPD 1701 CD Single

**STAR TREK: ENCOUNTERS**  
Neil Norman and his Cosmic Orchestra  
Neil Norman performs a wonderful medley of all the classic STAR TREK themes in a salute to the vision of Gene Roddenberry!



GNPD 1414 CD Single

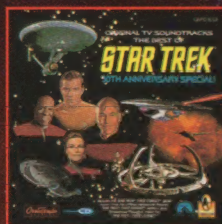
**THE JAMES BOND THEME TRIPLE FEATURE**  
Neil Norman and his Cosmic Orchestra  
Billy Strange  
The Ventures

Visit the GNP/Crescendo website at [www.gnpcrescendo.com/](http://www.gnpcrescendo.com/)



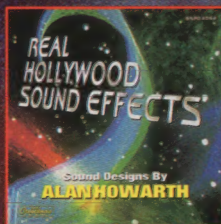
GNPD 8052  
Cassette and CD  
**STAR TREK: FIRST CONTACT**  
Music by  
Jerry Goldsmith

Enhanced CD features interviews with Jerry Goldsmith, director Jonathan Frakes and producer Rick Berman. Compatible with Windows and Macintosh formats.



GNPD 8053  
Cassette and CD  
**The Best Of STAR TREK**  
30th Anniversary Special

Features all four TV themes and never before released music. Includes: HEART OF GLORY, THE TROUBLE WITH TRIBBLES, THE INNER LIGHT, THE VISITOR, HEROES AND DEMONS



GNPD 8054 CD only  
**REAL HOLLYWOOD SOUND EFFECTS**  
Sound Designs by  
Alan Howarth

Vol. One - Sci-Fi & Fantasy  
Alan Howarth has created amazing sound effects for the STAR TREK movies and other famous sci-fi films. Here is a showcase of his brilliant work in this field!

TM, © & © 1998 Paramount Pictures. All Rights Reserved.  
STAR TREK and related marks are Trademarks of Paramount Pictures.

**Cassettes**  
**\$9.95**  
Please note availability

**CDs**  
**\$16.95**

**CD Singles**  
**\$6.95**

CD	Cassette	Quan.	Price Each	Total Price

Postage: US - 1.50 per unit  
Canada - 3.00 per unit  
Foreign - 5.00 per unit

Postage and Shipping

Total Amount Due

Send check or money order to:  
Starlog  
475 Park Ave. South  
New York, NY 10016  
FAX # (212) 889-7933

Name

Address

City

State

Zip

Phone #

Visa/Mastercard #

Exp.

Please allow 4 - 8 weeks for delivery  
Foreign orders send US funds only.  
Don't want to cut magazine? write order on any plain piece of paper



## WIDESCREEN WONDERS

**F**ive new episodes (#150-154) of *Star Trek: The Next Generation* have beamed into video stores priced at \$14.95 each in VHS. This latest batch—"Second Chances," "Timescape," "Descent, Part I," "Descent, Part II" and "Liaisons"—represents the conclusion of season six and the beginning of *Next Generation*'s final season seven.

Also from Paramount Home Video comes *Inside Star Trek: The Real Story* (48 minutes), a new documentary featuring interviews with the men and women who worked on *Star Trek* Classic. The 85-minute *Star Trek: 30 Years and Beyond* is a Ted Danson-hosted 30th Anniversary tribute to *Trek* with some classic film clips and personal tributes. Both titles are also available as a special package, *Star Trek: Vegas Experience Gift Set* (\$29.90), which includes a pass for two complimentary admissions to *Star Trek: The Experience* at the Las Vegas Hilton.

The BBC marks the 35th Anniversary of its long-running SF adventure series *Doctor Who* with two more volumes of adventure. "Planet of Fire" features the fifth Doctor Peter Davison, who starred in the series from 1981 to 1984. "K9 & Company," in contrast, features the adventures of Sarah Jane Smith (Elisabeth Sladen) and the Doctor's robotic canine companion, K9. It does not include the Doctor—unique for a *Doctor Who* episode. It functioned as a pilot for an unsold series. The videos are priced at \$19.98 each in VHS.

*Deep Impact*, the first of this summer's apocalyptic destruction movies, smashed into video stores late last month. Priced for rental only, this Paramount Home Video selection is Macrovision encoded, and available in widescreen and pan-and-scan versions. The laser edition is reasonably priced at \$39.95 in widescreen and Dolby Digital sound with the THX seal of approval.

**Laser:** Casper Van Dien trades in his *Starship Troopers*

togs for a loincloth in *Tarzan and the Lost City*, now on widescreen laserdisc (\$34.95) from Image Entertainment.

John Boorman's *Excalibur* (\$39.95) has a new widescreen pressing from Warner featuring Dolby Digital sound and Patrick Stewart in his pre-starship captain days as Leondegrance.

Director Byron Haskin's 1958 feature *From the Earth to the Moon* stars Joseph Cotten, George Sanders, Debra Paget (STARLOG #249) and Patric Knowles. Produced originally by RKO, the Image laser version is now only \$24.95 in CLV.

The *Babylon 5* collection, which includes the pilot episode "The Gathering" and the TV movie prequel *In the Beginning* have been released on laserdisc from Image Entertainment at

Another widescreen enhanced DVD is Ken Russell's primal journey *Altered States* (\$19.95) with special effects makeup by legendary Dick Smith.

The James Bond actioner *Tomorrow Never Dies* has received the super deluxe treatment for DVD owners. The extra goodies from MGM Home Entertainment include: audio commentary by director Roger Spottiswoode, second commentary track with stunt director Vic Armstrong and producer Michael Wilson, isolated music-only track and interview with composer David Arnold, outtakes of the BMW car chase, storyboard comparisons to the final film, storyboards for an unused pre-credit sequence, a 45-minute "Secrets of 007" featurette



\$29.95 in CLV. In addition, there are two volumes of episodes: Volume One features "Midnight on the Firing Line" and "Soul Hunter." Volume Two includes "Born to the Purple" and "Infection." Each double-episode volume is \$29.95 in CLV from Image.

Ray Bradbury's *The Illustrated Man* (\$34.95), starring Rod Steiger, has received a new widescreen pressing from Warner Bros. And director Stanley Kramer's film version of author Nevil Shute's *On the Beach* has been similarly re-mastered and priced.

**DVD:** John Travolta and Nicolas Cage chew the scenery in director John Woo's *Face Off* (\$29.95), now a new DVD-enhanced disk from Paramount Home Video. The widescreen enhanced label means you need a TV (16:9 aspect ratio) to see the proper image from the anamorphic picture track; regular TV viewers get standard letterbox or pan-and-scan as they desire.

including interviews with Pierce Brosnan, Sean Connery, Roger Moore and others, a behind-the-scenes look at the film's digital effects technology, Sheryl Crow's "Tomorrow Never Dies" video, a 12-page booklet and the theatrical trailer. Quite a treasure trove for only \$34.95.

The complete 12-episode HBO mini-series *From the Earth to the Moon*, produced by Tom Hanks, is now a multi-disc DVD album from Warner Home Video, priced at \$199.98.

And finally this month, take a look at director Jean-Luc Godard's New Wave SF tale, *Alphaville* (\$29.95), in which super detective Lemmy Caution is sent to another galaxy to kill an evil scientist—and his supercomputer. It's a wild mix of surrealism and pulp fiction, now on DVD from Criterion. Also from Criterion is the deluxe (all extras included from the laser edition) pressing of Paul Verhoeven's *RoboCop* (\$39.95).

—David Hutchison

President/Publisher  
**NORMAN JACOBS**

Executive Vice President  
**RITA EISENSTEIN**

Associate Publisher  
**MILBURN SMITH**

V.P./Circulation Director  
**ART SCHULKIN**

Executive Art Director  
**W.R. MOHALLEY**

Editor  
**DAVID McDONNELL**

Managing Editor  
**KEITH OLEXA**

Assistant Editor  
**JEANNE PROVOST**

Special Effects Editor  
**DAVID HUTCHISON**

Contributing Editors  
**ANTHONY TIMPONE**  
**MICHAEL GINGOLD**  
**TOM WEAVER**  
**IAN SPELLING**

Consultant  
**KERRY O'QUINN**

Senior Art Director  
**JIM McLERNON**

Art Director  
**RICK TENG**

West Coast Correspondents  
**MARC SHAPIRO**  
**BILL WARREN**

**Financial Director:** Joan Baetz  
**Marketing Director:** Frank Rosner  
**Circulation Manager:** Maria Damiani  
**Designers:** Yvonne Jang, John Dinsdale, Dmitry Ostrovskiy, Marco Turelli.

**Executive Staff:** Debbie Irwin, Dee Erwine, Jose Soto, David Bone.

**Correspondents:** (Los Angeles) Pat Jankiewicz; (NYC) David Hirsch, Mike McAvennie, Maureen McTigue, Joe Nazzaro, Steve Swires, Dan Yakir; (Boston) Will Murray; (Chicago) Kim Howard Johnson; (West) Bill Florence, Jo Beth Taylor; (Washington, D.C.) Lynne Stephens; (Canada) Peter Bloch-Hansen, Mark Phillips; (Booklog) Penny Kenny, Jean-Marc Lofficier, Scott Schumack, Michael Wolff; (Cartoons) Kevin Brockschmidt, Alain Chaperon, Mike Fisher, Tom Holtkamp, Bob Muleady.

**Thanks:** Daria Anderson, Kelli Burger, Jenny Feraldo, Jonathan Frakes, Matt Frewer, Howard Green, Elissa Johansmeier, Paul Johansson, Leah Krantzler, John Lasseter, Glenn McQueen, Suzy Missirlian, Aron Norman, Donn R. Nottage, Sandy O'Neill, Tom Phillips, Joe Ranft, Bill Reeves, Kurt Russell, Kevin Smith, Patrick Stewart, Justina Vail, Jeff Walker, Joan Weldon, Zelma Wong, Jason Yungbluth.

**Cover Art:** Bug's Life: Copyright 1998 Disney Enterprise, Inc. & Pixar Animation Studios; Ares: Copyright 1998 Studios UA; Star Trek: Insurrection: Elliott Marks/Copyright 1998 Paramount Pictures.

**For Advertising Information:**  
(212) 689-2830. FAX (212) 889-7933  
**Advertising Director:** Rita Eisenstein

**Classified Ads Manager:** Tim Clark  
**For Ad Sales:** Dick Faust, The Faust Co., 24050 Madison St. Ste. 101, Torrance, CA 90505 (310) 373-9604 or 8760

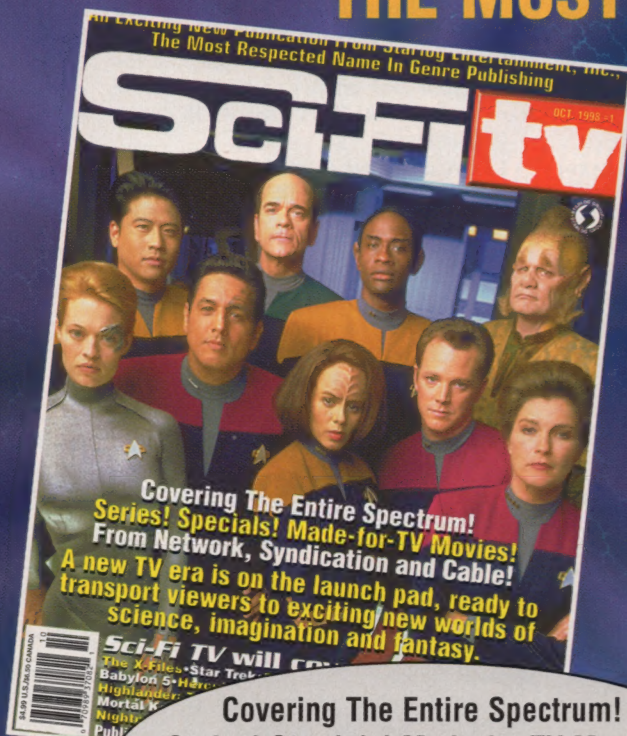
**International Licensing Rep:** Robert J. Abramson & Associates, Inc., 720 Post Road, Scarsdale, NY 10583



BE A CHARTER SUBSCRIBER TODAY!

AN EXCITING NEW PUBLICATION  
FROM STARLOG ENTERTAINMENT, INC.,  
THE MOST RESPECTED

NAME IN  
GENRE  
PUBLISHING



A new TV era is on the launch pad, ready to transport viewers to exciting new worlds of science, imagination and fantasy.

Covering The Entire Spectrum!  
Series! Specials! Made-for-TV Movies!  
From Network, Syndication  
and Cable!

**Sci-Fi TV** brings you the absolute best in science-fiction

*The X-Files • Star Trek: Voyager • Buffy the Vampire Slayer • Xena • Babylon 5 • Hercules • Star Trek: Deep Space Nine • Highlander: The Raven • The Crow: Stairway to Heaven • Mortal Kombat Krusades • Sliders • Betaville • Earth: Final Conflict • NightMan • Mercy Point • Seven Days • and so many more!*

journalism—all the in-depth coverage and breathtaking photos you've come to expect in magazines published by Starlog Entertainment.  
**Sci-Fi TV** covers them all!

**Published Bimonthly.**

**One Year Subscription (6 Issues) \$19.97**

**Foreign: \$25.97**

**Sci-Fi TV**

**One Year Subscription (6 Issues) \$19.97**

**Foreign: \$25.97**

Account No.

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Print Name As It Appears On Your Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Signature \_\_\_\_\_

☐ **YES!** I want to become a Charter Subscriber!

Method of Payment:

☐ Cash ☐ Check

☐ Money Order

☐ Discover

☐ Master Card ☐ Visa

Credit cards may be used on orders over \$10. Credit card orders may be faxed to 212-889-7933.



Total enclosed: \$ \_\_\_\_\_

Send cash, check or money order to:  
STARLOG GROUP, INC.  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.



# COMMLOG

## WELCOME, SCI-FI TV

...I wanted to write and tell you what a wonderful new publication SCI-FI TV is! I am pleased that someone has finally come up with a magazine that will report on shows that aren't only on the "major" networks!

Thank you for your terrific magazine! I have been a STARLOG fan for years, and you just keep getting better!

Eve Eastteam  
635 Perkins Way  
Auburn, CA 95603

We appreciate your kind words. For those readers who haven't checked out SCI-FI TV, issue #2 (now on sale) includes interviews with Nicole deBoer, Roxann Dawson, Robert Duncan McNeill, Bill Mumy, Chris Carter & Mark Dacascos. SCI-FI TV #3 (on sale December 15) features interviews with Kate Mulgrew, Michael Dorn, Maria Del Mar, B5's John Copeland & more.

...I've been a STARLOG reader for many years but have never written until now. I greatly enjoyed the interviews with Richard Hatch and William Marshall in issue #255.

## SCIENCE FICTION CONTINUUM

### HORRORS

Widescreen,  
\$14.99 each!

EVIL DEAD

EVIL DEAD 2

DEVIL RIDES OUT

FRANKENSTEIN CREATED WOMAN

SATANIC RITES OF DRACULA

7 GOLDEN VAMPIRES

KISS ME MONSTER

MUMMY'S SHROUD

NIGHT STRANGLER

SHIVERS

SUCCUBUS

THE CRAZIES

Q, WINGED SERPENT

QUATERMAS & PIT

ZOMBIE



Order toll-free: 1-(800) 232-6002

<http://www.sfcontinuum.com/sjvideo>

We accept Mastercard, Visa, & American Express. Shipping for continental U.S. - \$4.50 for one, \$1.50 each add'l tape. Canada, PR, AK, & HI call for shipping. NJ residents add 6% sales tax. Send \$1 for a printed catalogue.

Stop by our store: 1701 E Second St. Scotch Plains, NJ 07067 Call or check our web site for directions!

Rare and candid talks with actors have always been STARLOG's forté, and have made your magazine stand out. Hatch seems to imply that George Lucas blacklisted him in Hollywood. Marshall is an actor we see far too little of. Unfortunately, Marshall's interview succumbed to the William Shatner-bashing mentality which has plagued too many recent *Trek* articles (John Fiedler, for example, in STARLOG YEARBOOK #16).

Ed Reilly  
13 Orchardstown Avenue  
Rathfarnham, Dublin 14  
Ireland

...I was calmly reading through my issue, noting that you had reinstated those obnoxious back-grounds for the *Battlestar Galactica* articles, making them difficult to read, and almost gave up when I discovered the Sean Patrick Flanery article at the issue's end. He's a talented actor who deserves better parts than he often gets. I wish that there were more of the *Young Indiana Jones Chronicles* to be shown, but I'll probably see *Vanilla Fog* for both Flanery and *Buffy's* Sarah Michelle Gellar.

What I enjoy most about STARLOG are the columns. Audiolog and Videolog keep me informed on items I might be interested in but wouldn't have bothered to keep up with. And, while I don't always agree with the Booklog reviewers, that section does bring new authors to my attention.

Keep up the good work!

L.C. Wells  
Address Withheld

As we constantly tinker with STARLOG, we should note that several columns—including this one—are now recurring features. In other words, all the magazine's columns no longer appear in every issue.

**CORRECTIONS:** Due to a computer glitch at the printer, a line disappeared (leaving only white space) from the Richard Hatch interview in issue #255, page 31. That line should have read: Once cast, Hatch went quickly before the cameras, beginning a frenetic schedule.

The art credits on "The Art of Soldier" gatefold in issue #256 were inaccurate. The works should have been credited to Wil Rees, Rick Bowen & Simon Murton.

Due to misinformation supplied to STARLOG, Earth Final Conflict's Liam Kincaid was demoted to Captain instead of serving as Major in issue #257.

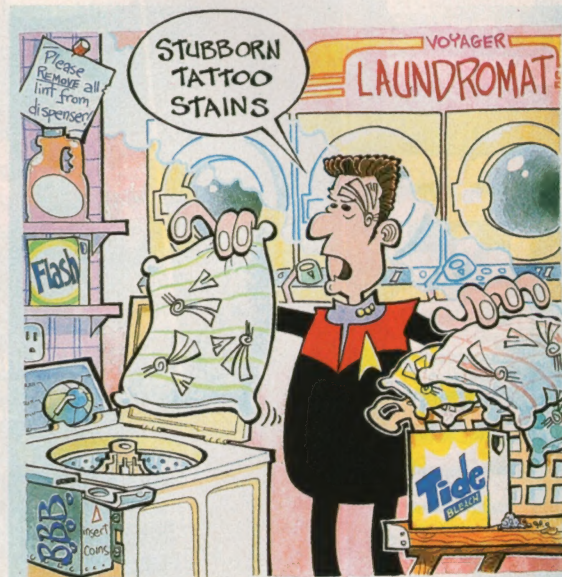
## PAVLOV TREKS

...I was initially delighted to hear that the Sci-Fi Channel would be presenting the classic *Star Trek* episodes. The first two commercials promoting the series were dignified and humorous.

However, the commercial where the viewer is portrayed as some kind of drooling

maniac is absolutely unacceptable and in poor taste. While it is "cute" that the dog is named "Spock" (the name is printed on the side of the water bowl), the commercial turns sour when upon hearing the theme music and voice of William Shatner, the viewer leans forward in anticipation and starts to drool!

*Star Trek* is more than just a TV show. It is the brainchild and forward-thinking vision of the late Gene Roddenberry who foretold



## CHAKOTAY'S WASH DAY

of the day when all men and women of the world would live and work together as brothers and sisters of the universe...regardless of race, creed or religion. I suspect this commercial is not what he had in mind when he envisioned his "Wagon Train to the stars." *Star Trek* is full of positive messages about the diversity and tenacity of the human spirit. This commercial trivializes that and merely serves to reinforce all the negative stereotypes of *Star Trek* and SF enthusiasts the world over.

Jason E. Genser  
[jegenser@webspan.net](mailto:jegenser@webspan.net)

...I had such hopes for *Star Trek* and the Sci-Fi Channel when I heard they were going to show the original *Star Trek* series, uncut and digitally restored. But after watching a few episodes, my delight grew into disgust. The reason? During each episode, they would cut to a commercial in the middle of a scene instead of placing ads where they were originally placed...at the end of each act.

Hopefully, the Sci-Fi Channel will try and do something about this before the second airings hosted by Leonard Nimoy.

Name & Address Withheld

Mail cannot be forwarded. Other fans and advertisers sometimes contact readers whose letters are printed here. To avoid this, mark your letter "Please Withhold My Address." Otherwise, we retain the option to print it.

Write: STARLOG COMMLOG  
475 Park Avenue South, 8th Floor  
New York, NY 10016

or E-mail:  
[communications@starloggroup.com](mailto:communications@starloggroup.com)



# The Biggest Movies! The Best Movie Magazines!



## GODZILLA LOST IN SPACE

Official Movie Magazines are packed with interviews, articles, behind-the-scenes information—plus dozens of color photos! 64 pages.

Official Theater Programs are a slightly slimmer package, but also contain the story of the film plus interviews with the stars.

Official Poster Books unfold to make a giant 22" x 33" poster in full color. On the reverse side are articles, biographies and additional color photos.



## Each issue is a Collector's Treasure!

### THE BIGGEST MOVIES! THE BEST MOVIE MAGAZINES!

Please indicate quantity of each being ordered.

- |   |  |                                     |
|---|--|-------------------------------------|
| ___ 007 James Bond                          | ___ Poster Magazine \$3.50             | ___ Star Trek IV:                   |
| ___ Technical Journal \$6.99                | ___ Mortal Kombat \$5.99               | ___ The Voyage Home \$5.95          |
| ___ Batman & Other                          | ___ Mortal Kombat Deluxe \$6.99        | ___ Star Trek IV: The Voyage Home   |
| ___ Comics Heroes \$5.99                    | ___ Nightmare on Elm St. 5:            | ___ Poster Magazine \$3.50          |
| ___ Conan The Destroyer                     | ___ Dream Child \$3.95                 | ___ Star Trek: Generations \$6.95   |
| ___ Poster Magazine \$3                     | ___ Octopussy \$3.50                   | ___ Star Trek: Generations          |
| ___ Dinosaur \$6.95                         | ___ Over The Top                       | ___ Special 3-D Cover \$9.95        |
| ___ Dinosaur Special 3-D Cover \$9.95       | ___ Poster Magazine \$3.50             | ___ Starship Troopers \$5.99        |
| ___ Dinosaur #2 \$5.99                      | ___ Rambo III Poster Magazine \$3.75   | ___ Streetfighter \$4.95            |
| ___ Dracula \$4.95                          | ___ Rambo III Theater Program \$2      | ___ Superman IV: Quest for Peace    |
| ___ Freddy's Dead:                          | ___ Rambo III \$3                      | ___ Poster Magazine \$3.50          |
| ___ The Final Nightmare \$4.95              | ___ Rocky II Poster Book \$1.50        | ___ Tales from the Crypt:           |
| ___ Godzilla \$5.99                         | ___ Rocky III \$2.00                   | ___ Demon Knight \$4.95             |
| ___ Godzilla Poster Magazine \$3.99         | ___ Rocky IV \$3.95                    | ___ Terminator 2:                   |
| ___ Inside the Mafia (Godfather III) \$3.95 | ___ Rocky IV Poster Magazine \$3.50    | ___ Judgment Day \$4.95             |
| ___ Jason Goes to Hell:                     | ___ Rocky IV Magazine plus             | ___ The Crow: City of Angels \$5.99 |
| ___ The Final Friday \$4.95                 | ___ Posters \$4.95                     | ___ The Shadow \$4.95               |
| ___ Legendary Heroes \$5.99                 | ___ Spaceballs Poster Magazine \$3.50  | ___ The Untouchables \$3.95         |
| ___ Living Daylights                        | ___ Spawn \$5.99                       | ___ Total Recall \$4.95             |
| ___ Poster Magazine \$3.50                  | ___ Species \$5.99                     | ___ Wes Craven's                    |
| ___ Lost in Space \$5.99                    | ___ Star Trek Makeup FX Journal \$6.95 | ___ New Nightmare \$4.95            |
| ___ Masters of the Universe                 | ___ Star Trek II: Wrath of Khan \$3.50 | ___ Willow \$2                      |

**POSTAGE & HANDLING:** One magazine: Add \$2. Up to five: Add \$3. Six or more: \$5. FOREIGN: \$4 per magazine. New York State residents add 8 1/4% sales tax. Canadian residents add 10% sales tax. OVERSEAS (PLEASE NOTE: Customs requires purchaser's daytime phone numbers on all Overseas orders.)

Account No.

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Name   
Print Name As It Appears On Your Card

Street

City  State  Zip

Your Signature

Total enclosed: \$

Cash, check or money order to:  
STARLOG GROUP, INC.  
475 Park Avenue South  
New York, NY 10016



#### Method of Payment:

- ☐ Cash ☐ Check  
☐ Money Order  
☐ Discover  
☐ Master Card ☐ Visa  
 Credit cards may be used for orders over \$10. Credit card orders may be faxed to 212-889-7933.

If you do not want to cut out coupon, we will accept written orders. Please allow 4 to 6 weeks for delivery.



# BOOKLOG

**Beyond the Pale: Book One of the Last Rune** by Mark Anthony (Bantam Spectra, trade paperback, 576 pp, \$14.95)

In *Beyond the Pale*, Travis, a saloon keeper, and Grace, an ER physician, confront evil in present-day America, then are suddenly transported to Eldh, where they become key players in an attempt to keep it from overrunning the world.

Until Travis and Grace change settings, *Beyond the Pale* is a powerful book. The writing conveys danger—evil lurking beneath a pleasant surface. Like Stephen King and Dean Koontz, Mark Anthony reveals normality as a facade. When he switches to his alternate world, the story becomes just another well-done fantasy with enjoyable characters in a good vs. evil plot—complete with kings, scheming courtiers and dense heroes. While entertaining, it leaves readers wistful for the what-might-have-been promise of the early chapters.

—Penny L. Kenny

der whether a brown-haired, hazel-eyed, dressed-in-drab maiden is good or evil. Fantasy writers, on the other hand, will probably cringe when they realize they've become this conventional.

Only the most humorless of fantasy fans will find fault with Jones' codifying of the countless clichés. Fantasy writers, however, should take note and try to create some new entries for a revised volume.

—Penny L. Kenny

**Sunderlies Seeking: Ghatten's Gambit #1** by Gayle Greeno (DAW, paperback, 570 pp, \$6.99)

Doyce and Jenret are having marital problems, as their twins Jenneth and Diccon wait on the cusp of adulthood. Fearful about the future she has glimpsed, the clairvoyant Lindy is also torn by her love for two men, one of whom is her husband. Besides this emotional drama, Jenret's business is being undermined and Jenneth is lost at sea. Any one of these plots would be enough for most books, but Greeno unwisely tries to shoe-horn them all in.

With the thoughts and actions of over a dozen major and secondary characters to explore, the book is top-heavy. By the time the reader has waded through what everyone thinks, what they think everyone else is thinking and what they're actually doing, he or she will have lost interest.

—Penny L. Kenny

**The Outlanders: Book II of the Lontobyn Chronicle** by David B. Coe (Tor, hardcover, 416 pp, \$26.95)

When invaders from Lon-Ser tried to discredit Tobyn-Ser's mage Protectors, the mage Orris stood against them. Now he's headed for Lon-Ser to bring about peace, a decision that creates more trouble for Tobyn-Ser's mages than the invaders ever did. Orris is joined on his journey by the Lon-Ser assassin Melyor, whose deadly secret could change the face of her homeland. Is she with Orris or against him?

Four years have passed within

the narrative timeline between *Children of Amarid* and *The Outlanders*, and nothing significant has happened. This leaves readers wondering, "Why care now?" Besides this, the plot focuses on internal politics rather than characterization, and the heroine isn't very sympathetic. *The Outlanders* will leave readers cold. It's interesting intellectually, but it lacks heart.

—Penny L. Kenny

Fire Art: Avon/Eos Books



**Fire Angels** by Jane Routley (Avon/Eos, trade paperback, 436 pp, \$13)

Dion, a powerful young mage, famed for defeating a demon, is living in blissful obscurity as a humble village healer when her dimly remembered family pleads for her help: her half-sister may have fallen prey to a necromancer. Dion still feels guilty for being seduced by the demon, Bedazzler, but she agrees to aid her sister. This means braving religious hatred and infernal fire angels, and so, unwittingly, she is drawn back into the limelight and the struggle for a nation's fate. Family bonds and a new lover, as well as a mysterious race of wanderers, lead Dion into a risky game of politics and magic, and vengeful, jealous Bedazzler is watching her.

The sequel to *Mage Heart* is an entertaining fantasy-adventure-romance. Dion's joy in her abilities and reservations about her weaknesses make her a fetching heroine, and her relationships with her kin and lovers are believably rocky. The plot moves smoothly from family matters to courtly intrigue and, finally, to a nightmarish climax as humans and demons vie for Dion's soul.

—Scott W. Schumack

**Inherit the Earth** by Brian Stableford (Tor, hardcover, 320 pp, \$23.95)

In the 22nd century, biomedical nanotechnology has given everyone long life, and soon true immortality will be achieved. This is, in part, a result of the Plague, a human-engineered genetic disease which left mankind sterile. The novel pits the son of the inventor of the artificial womb, and perhaps the originator of the Plague as well, against shadowy forces which seek to decide the future of Earth.

Part thriller, part hard science novel, *Inherit the Earth* offers both a fast-paced narrative and a fascinating future that raises interesting moral questions. Stableford is a writer of consummate skills and knows how to integrate the best of today's scientific speculation into a suspenseful tale. Only the ending seems somewhat rushed, lacking the Arthur C. Clarke-like vision that would have made *Inherit the Earth* a true classic.

—Jean-Marc Lofficier

**The Dragon in Lyonesse** by Gordon R. Dickson (Tor, hardcover, 384 pp, \$25.95)

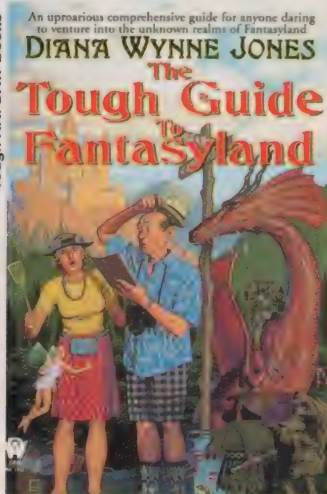
The original concept of a modern human who can turn himself into a dragon living in a medieval fantasy world has grown somewhat thin in this umpteenth volume of Gordon R. Dickson's light-hearted series. In this volume, Jim Eckert and his band of colorful friends must rescue the mythical land of Lyonesse from the persistent Dark Powers.

It would be damning with faint praise to say that this installment appears better structured and is, in fact, more enjoyable than the last one, *The Dragon and the Gnarly King*. The land of Lyonesse features some interesting vistas and characters, including the Knights of the Round Table. There are a few good scenes sprinkled throughout, and the plot moves along at a reasonably brisk pace. But the overall impression is still that the series ran out of steam a while ago.

—Jean-Marc Lofficier

**Legends** edited by Robert Silverberg (Tor, hardcover, 608 pp, \$27.95)

It is virtually impossible not to like *Legends*, an anthology comprised of 11 novellas by such



**The Tough Guide to Fantasyland** by Diana Wynne Jones (DAW, paperback, 302 pp, \$5.99)

Finally! Everything the visitor to fantasyland needs to know in one handy volume. Diana Wynne Jones' *Tough Guide to Fantasyland* is an invaluable resource for both the new and experienced fantasy traveler.

Jones explains it all, from Adept to Zombies. And, thanks to the Color-Coding entry, no one ever again will have to won-



Robert Jordan, Anne McCaffrey, Raymond Feist, Terry Pratchett, Orson Scott Card, Ursula K. Le Guin, Robert Silverberg, George R. R. Martin, Tad Williams and Terry Goodkind. Furthermore, each novella takes place in each author's best-loved universe: The Dark Tower for King, Earthsea for Le Guin, Pern for McCaffrey, Majipoor for Silverberg, etc.

Even if the stories were mediocre, *Legends* would be a must-read. But they are not. Most are not only excellent stand-alone novellas, but also, in some cases (such as Le Guin's *Earthsea* or King's *Dark Tower* tales) important pieces in the larger framework of that universe. A couple of decades ago, Lin Carter used the same approach with the much-missed *Flashing Swords* anthology. Congratulations to Silverberg and all the folks involved in *Legends* for bringing together this wonderful collection.

—Jean-Marc Lofficier

**Bone Wars** by Brett Davis (Baen, paperback, 313 pp, \$\$)

Some of the ugliest rivalries in science occurred during the early days of modern paleontology, and Brett Davis uses this to his advantage as the setting for this novel. Othniel Marsh and Edward Cope are professional rivals seeking dinosaur bones in the wilds of 19th-century Montana. Along with watching out for mutual attempts at backstabbing, both scientists must also deal with the local Native Americans—many of whom are not too pleased with the idea of white men in their midst.

Davis would have had an interesting enough book with just the above plot, but he throws the reader a curve ball and introduces two other paleontologists. One says he's from Sweden, while the other claims to be from Iceland. Anyone who has seen a "Coneheads" skit will immediately twig to what's going on here.

*Bone Wars* isn't perfect. Davis reminds the reader a bit too often of what happened to George Armstrong Custer, and he really doesn't provide much of an interesting reason behind the presence of the "foreign" paleontologists. But few other writers have bothered to explore this area of scientific history, and Davis at least delivers an entertaining and illuminating look into it.

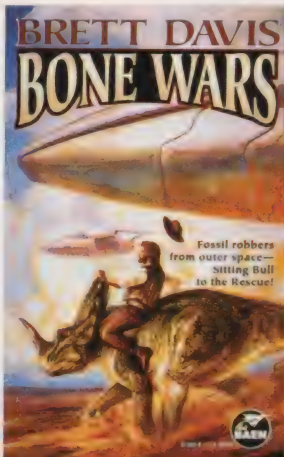
—Michael Wolff

**The Shape of Their Hearts** by Melissa Scott (Tor, hardcover, 304 pp, \$22.95)

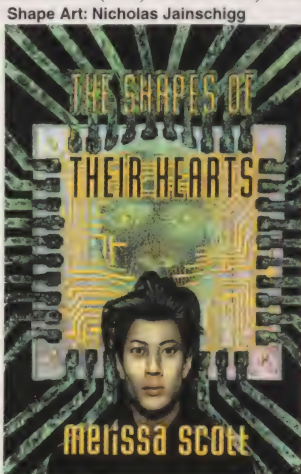
Melissa Scott continues her race towards greatness with a story of a human colony world ruled by a theocracy opposed to such technology as cloning and faster-than-light travel. The scripture for this world is the *Memoriant*: an electronic replica of the thoughts and notions of the theocracy's founder. When tailored copies of the *Memoriant* are scattered throughout space, providing support for terrorist groups and their activities, interstellar entrepreneur Anton Tso is handed the job of stopping the terrorism without harming the irreplaceable asset which the *Memoriant* represents.

This is the most readable of Scott's works, a hi-tech *Topkapi*-like affair which features, at its center, a character not automatically suited for skullduggery or action, but one who nonetheless finds himself heavily involved in extraordinary business. Despite his background, Tso becomes the most human character Scott has created to date, and the reader easily follows him through the path Scott sets.

—Michael Wolff



Bone Art: Baen Books



Shape Art: Nicholas Jainschigg

"Vejur requires the carbon units to disclose the information."

-Illa (Persis Khambatta), *Star Trek: The Motion Picture*, 1979

## THE MUSIC and THE VISION.

### STAR TREK: THE MOTION PICTURE™ ORIGINAL SOUNDTRACK — 20TH ANNIVERSARY COLLECTORS' EDITION

Composed and Conducted by Jerry Goldsmith

The definitive version of this powerful and moving work.

Features 8 previously unreleased tracks, authoritative liner notes and modern film annotation.



Collectors' Edition Holographic Slipcase



CD/Cass 1

CD/Cass 2

#### SPECIAL BONUS:

INSIDE STAR TREK, the insightful and provocative Gene Roddenberry interviews with William Shatner, DeForest Kelley, Isaac Asimov and more.

Contains 3 tracks not available on original LP and newly recorded narration by Nichelle Nichols.

Both albums are housed in a collectors' edition holographic slipcase.

Digitally remastered for pristine sound quality.

Original Soundtrack Recording Produced by Jerry Goldsmith.  
Inside Star Trek Originally Produced by Ed Naha and Don DeVito.  
Produced for Reissue by Didier C. Deutsch and Darcy M. Proper.

startrek.com columbiarecords.com legacyrecordings.com



COLUMBIA



SBM

TM and Copyright © 1979, 1998 by Paramount Pictures  
STAR TREK is a registered trademark of Paramount Pictures.  
All Rights Reserved.

COMING SOON TO  
**CIRCUIT CITY**  
Music Locations Only



# G A M E L O G

## HONORABLE TREKS

**W**ith *Star Trek: Insurrection* playing in theaters this holiday season, it's only fitting to mention a few new *Star Trek*-related games fans can play on their PCs. The first one is *Star Trek: The Next Generation—Birth of the Federation* (price not yet available), MicroProse's turn-based Windows 95 game of space exploration, expansion and tactical contact. Much like the company's *Civilization II* and *Masters of Orion II* CD-ROMs, *Birth of the Federation* emphasizes resource management as well as combat and diplomacy.

*Birth of the Federation* players must choose one of five major alliances in the *Star Trek* Universe to control, with each alliance offering different strengths, weaknesses and victory conditions. Your choices include the well-balanced Federation; the Romulans, who excel in espionage and stealth; the combat-faring Klingons; the Ferengi, masters in trading and economy; and the ruthlessly efficient Cardassians. There are also 30 minor races in the game, all with unique traits.

In addition to exploring strange new worlds, galaxies, black holes, nebulae, wormholes and various interstellar phenomena, you'll engage in many a battle—more than 50 models of starships can be used in ultra-realistic 3-D space combat missions.

rather die with honor, look no further than MicroProse's *Star Trek: The Next Generation Klingon Honor Guard* (price not yet available), a Windows 95 first-person shooter game which combines the look and feel of one of SF's favorite empires with a new storyline, settings, characters and weapons. Combat's the name of this POV action game,

which utilizes the "Unreal" 3-D engine and features seven unique 3-D worlds and 26 fully interactive levels, including space stations, starships and alien cities.

You, the player, are engaged in advanced training supervised by Kurn, son of Mogh and brother of Worf, when assassins suddenly attack Chancellor Gowron and the Klingon High Council. Korek, who's supervising the operation to capture the attackers, recruits you and outlines your painfully simple objective: Successfully battle your way through 19 levels and find out who's responsible for the assassination attempt. Of course, because you're a Klingon, it's not like you have a choice—you either do it or live out your remaining days on the penal asteroid Rura Penthe.

Matching wits against more than 20 highly detailed creatures and enemies (including Andorians, Attack Droids, Lethians and Nausicans), you can blast your opponents with disruptor fire, cut 'em down with a *bat'leth* or *d'k tahg* dagger, or use one of several other powerful weapons at your disposal (six of which were created especially for this game). Unfortunately, a highly sophisticated AI allows your foes to adjust to your attacks by ducking for cover, sounding alarms, running for reinforcements and working together.

*ST:TNG Klingon Honor Guard* offers gamers two modes of play: a plot-driven campaign and multiplayer action. Both modes use the same interface, levels and gameplay elements, while the multiplayer game supports death matches as well as cooperative play via modem, LAN and Internet. An extra honor for *Star Trek* fans is that this game showcases the voices of veteran

Klingon actors from the series, including Tony Todd (Kurn), Robert O'Reilly (Gowron), Barbara March (Lursa) and Gwynyth Walsh (B'Etor). Knowing that, perhaps today is a good day to die, or at least to enjoy doing battle.

**Stealth Killers:** Assassins and honor are timeless, however, so let's go back to another age of great turmoil, where bitter wars rage—in feudal Japan. Only Matsunoshin Gohda rules his people wisely, but ensuring the peace of his people and improving their standard of living has created a great share of enemies. Serving him to the death are his two loyal ninjas: Rikimaru, a leader of the Azuma Shinobi-ryu sect, and wielder of the legendary Izayoi

sword; and Ayame, a bold, spontaneous and lightning-quick female ninja with a tongue as sharp as her blade.

Such is the setting for *Tenchu: Stealth Assassins* (\$44.99), Activision's latest game for the Sony PlayStation. While most fighting games are strictly that, this particular game lives by the credo "Live by Honor, Kill by Stealth," and emphasizes the more subtle skills of the ninja. Armed with mystical weaponry, choose either Rikimaru or Ayame and take on samurai, wild beasts and evil demons. Easier said than done, since more than a few of them can destroy you.

To gain the advantage, you must learn dozens of maneuvers which allow you to shed blood with discretion and move without detection. In addition to learning how to move while crouching and slide across walls, you'll need to master more than 20 deadly devices, including throwing stars, caltrops, grenades, rice poison (works great on guard dogs) and magic spells. A user-controllable camera helps you climb trees, wade through rivers and creep along rooftops.

Sharp 3-D environments make *Tenchu: Stealth Assassins* visually appealing, but it's the game's theme which makes it surprisingly enjoyable. Oh, sure, it's still violent like most fighting games, but at least it's also creative. Let's face it—the best way to take out your enemies is not to meet them head-on, but to move in for the attack like a ghost. Otherwise, they're more than likely to turn you into one.

—Michael McAvennie



The Klingon Honor Guard wants you. Better not refuse them.



You and your friends can join in the *Birth of the Federation*.

Gamers are also given a choice of combat modes. One mode leaves the computer to control both sides of the battle, while you watch it all play out from the sidelines. A more detailed mode gives you the ability to give ship orders and guide fleets.

Although *Birth of the Federation* is a single-player game, it also provides support for up to five players via LAN, direct connect and modem. Depending on your set-up, a typical single-player game can last up to 20 hours, while a multiplayer game can take from a single evening to several months, making this a very long *Birth*.

**Klingon Kombats:** For those who would



**SHARE THE VOYAGE!**

**EXPERIENCE THE EXCITEMENT!**

**SUBSCRIBE NOW!**

**ENJOY THE CHALLENGE!**

# STARLOG

THE SCIENCE FICTION UNIVERSE®



Each exciting issue of STARLOG carries you into the challenging science fiction universe. Subscribe today and share the voyage. Enjoy the incredible convenience of having STARLOG delivered to your home—and SAVE MONEY!!

New and improved coverage explores the latest news, covers movie and TV previews, reveals special FX secrets and presents colorful photographs and exciting interviews with actors, writers & directors.

## ONE YEAR SUBSCRIPTION.

If you act today and order a one-year subscription—that's twelve big issues—you will also receive a FREE COLLECTIBLE STARLOG BACK ISSUE! You pay only \$59.97, save \$49.13 off the newsstand price—AND receive that STARLOG COLLECTIBLE ISSUE absolutely FREE! It's a terrific opportunity!

## SPECIAL 6-MONTH SUBSCRIPTION

For a limited time only, STARLOG is offering a special 6-month subscription rate. Order today and receive the next 6 issues of STARLOG—that's one a month. You pay only \$19.99—and save \$9.71 off the newsstand price.



**STARLOG SUBSCRIPTIONS  
MAKE GREAT GIFTS!**

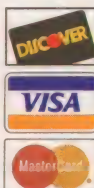
## STARLOG Subscriptions

Mark the Subscription Offer that is right for you.

- |  |  |
|--|--|
| <input type="checkbox"/> ONE YEAR (USA) \$39.97  | <input type="checkbox"/> 6-ISSUE (USA) \$19.99   |
| <input type="checkbox"/> ONE YEAR (Foreign)      | <input type="checkbox"/> 6-ISSUE (FOREIGN)       |
| <input type="checkbox"/> \$48.97 (US funds only) | <input type="checkbox"/> \$25.99 (US funds only) |

When ordering a One-Year Subscription, check here and receive your Free Collectible Back Issue.

Send cash, check or money order to:  
**STARLOG GROUP, INC.**  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016



Method of Payment:

- ☐ Cash  
☐ Check  
☐ Money Order  
☐ Discover  
☐ Master Card  
☐ Visa

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Print Name As It Appears On Your Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

Signature \_\_\_\_\_

Total enclosed: \$ \_\_\_\_\_

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.

Account No. \_\_\_\_\_



## SF DIRECTORY

Please note: Inclusion here does not indicate endorsement of any club or publication by STARLOG. And STARLOG is not responsible for information and spelling errors or changes in fees. Always write first to any organization, including a self-addressed, stamped envelope (SASE) to confirm its continued existence.

Attention: Not listed here? It is not our oversight. You haven't sent information to us. Please write to SF Directory, STARLOG, 475 Park Avenue South, NY, NY 10016 or E-mail to [communications@starloggroup.com](mailto:communications@starloggroup.com). Provide all pertinent info on club/publication type, sanctioning (complete with a photocopy of the letter sanctioning the club's existence from the sanctioning party), mailing address, phone number (mandatory), yearly dues or subscription rates and membership kit. To facilitate inclusion, please provide info in the style that follows, carefully typed double-space. These will be listed free at STARLOG's discretion. Please note: STARLOG accepts absolutely NO phone calls re: fan clubs.

## RAD FANCLUB

Celebrating the work of Robin Atkin Downes.

**Address:** RAD Fanclub

c/o Jennie Spencer

P.O. Box 678345

Orlando, FL 32867-8345

<http://byron.axiom.net.au/>

**Dues:** \$20 U.S., \$25 Canada, £25 overseas.

**E-mail:** [radfanclub@hotmail.com](mailto:radfanclub@hotmail.com)

@hotmail.com

**Membership**

**Includes:** Auto-graphed photo, membership card, bi-monthly newsletter, members-only events with Downes at cons.

## THE CLANCY BROWN FAN CLUB

Newsletter and online community dedicated to Brown's extensive acting career.

**Address:** The CBFC

c/o Beth Blighon

## CONVENTIONS

Questions about cons listed? Please send a self-addressed, stamped envelope to the address listed for the con. Do NOT call STARLOG. Note: Con guests listed may not always appear and conventions may be cancelled without notice. Conventioneers: Send all pertinent info no later than four months prior to the event to STARLOG Con Calendar, 475 Park Avenue South, NY, NY 10016 or E-mail to [communications@starloggroup.com](mailto:communications@starloggroup.com). You must provide a phone number and (if one's available) an E-mail address. STARLOG makes no guarantees, due to space limitations, that your con will be listed here. This is a free service; to ensure a listing in STARLOG—not here, but elsewhere—contact Tim Clark (212-689-2830 x215) for classified ad rates & advertise there.

## JANUARY

### CREATION TREK CON

January 2  
Plano Center  
Plano, TX  
(Dallas, Texas area)  
Creation Entertainment  
The Galleria Tower  
100 West Broadway



DUE TO A SIMPLE POSTAL ERROR, NEIGHBOR DIRK VAUGHN INADVERTENTLY TRIGGERS VADER'S DESCENT TO THE DARK SIDE

326 Dale

Benton Harbor, MI

49022

<http://members.aol.com/>

Earth2Kim/CB/

**E-mail:** [skipperry\\_boo@juno.com](mailto:skipperry_boo@juno.com)

@juno.com

**Dues:** \$16 U.S., E-mail for Canada & overseas.

**Membership Includes:**

Quarterly newsletter, membership card.

## THE OFFICIAL INTERNATIONAL DAVE PROWSE FAN CLUB

Fan club for Dave Prowse.

**Address:** International Dave

Prowse Fan Club

Membership Secretary:

Max Paterson

508 Maplewood Avenue

Wilson, NC 27893

(919) 291-9468

**Dues:** \$20 U.S., £12.50 UK

**Membership Includes:**

Limited-edition signed photograph of Prowse/Darth Vader, membership card and badge, quarterly newsletter.



GODZILLA Vs PLAQUE

Penthouse Suite 1200  
Glendale, CA 91210  
(818) 409-0960

## FANGORIA WEEKEND OF HORRORS

January 16-17  
New Yorker Hotel  
NY, NY

Creation

See earlier address

Guest: Tony Timpone, Nicholas Brendon, Dario Argento, H.G. Lewis, Adrienne Barbeau, Day of the Dead reunion

## CREATION XENA & HERCULES

January 23-24  
Santa Monica Civic Auditorium  
Santa Monica, CA  
See earlier address

## CREATION STAR TREK

January 30  
Sacramento Convention Center  
Sacramento, CA  
See earlier address

## U.S.S. POTEMKIN NCC-1711-C

A Star Trek: The

Next Generation

club for fans age

18 and under.

Over 18 will be assigned to Enterprise B.

**Sanctioning:**

None.

**Address:**

Admiral Mendez

410 Harriet

Street, Apt.

2-B

Evansville, IN

47710

**Dues:** None.

**Membership Includes:** Rank and duty station assignment and newsletter.

## U.S.S. RENEGADE

Serve aboard an Intrepid class ship patrolling the Alpha and Beta Quadrants. Crew of Starfleet officers and former Maquis.

**Sanctioning:** None.

**Address:** U.S.S. Renegade

P.O. Box 70495

Eugene, OR 97401

**Dues:** Send SASE or E-mail.

**E-mail:** [CdrKendall@aol.com](mailto:CdrKendall@aol.com)

**Membership Includes:** Assignments and missions, membership package including all character bios and data on the ship (specs., dept., etc.).

## WEBLOG

This lists E-mail addresses and web page sites for SF, fantasy & animation creators and their creations. Web site operators may add their sites to this list by sending relevant info via E-mail only to [communications@starloggroup.com](mailto:communications@starloggroup.com)

## STAR TREK: INSURRECTION SITE

Official site of the new Trek

film from Paramount.

<http://insurrection.startrek.com/>

## SLIDE HOME PAGE

A good site full of links & pics of those alternate-Earth sliding heroes.

<http://www.cyberenet.net/~guenther/Sliders/>

## AKIRA: A BEGINNER'S GUIDE

For those who are interested in the Akira movie, but find it difficult to understand.

<http://www.geocities.com/Tokyo/Towers/4851/>

## FIGHT OF THE FUTURE

Official X-Files movie page.

<http://204.216.113.15/>



I'M BACK FROM VACATION, MULDER. MISS ME?



### FILM INK—SPECIAL REPORT

Godzilla webpage—images, stories & more.  
[http://www.film-ink.com/special/1998/may/godzilla\\_sp.html](http://www.film-ink.com/special/1998/may/godzilla_sp.html)

### GAYLACTIC NETWORK

Website devoted to gay, lesbian & bisexual SF, fantasy & horror enthusiasts.  
<http://www.gaylaxians.org/GNetwork/index.html>

### CONSORTIUM

A fan-operated site featuring a spoiler-filled *X-Files* season six preview.  
<http://www.angelfire.com/il/gf2020consortium/index.html>

### CRUSADE PAGE

Dedicated to the new *Babylon 5* spin-off series.  
<http://cloudcity.simplenet.com/crusade/>

### MANIAC MANSION PAGE

Enter, if you dare.  
<http://alcor.concordia.ca/~vipond/maniac.htm>

### SG-1 NET

Full of info on Showtime's SF series, *Stargate: SG-1*.  
<http://www.sg-1.net/index.html>

### SLIDERS VORTEX

Your place for *Sliders* info, pictures & links. <http://www.geocities.com/Area51/Corridor/7878/slides.html>

### DARK HORIZONS

With news, previews & reviews of current movies, *Deep Space Nine*, *Voyager* & *The X-Files*.  
<http://www.darkhorizons.com/>

### MAX HEIGHTS

A zine specializing in '90s TV science fiction.  
<http://home.clara.net/paulj.html>

### SCIENCE FICTION ONLINE

Yahoo's SF site, with interviews, timelines & articles.  
<http://www.zdnet.com/yil/content/mag/9712/scifitoc.html>

### TV SCI-FI AND FANTASY DATABASE

If you need to find *anything* on SF, look here.  
<http://www.pazsaz.com/scifan.html>

### HIGHLANDER: THE RAVEN

There can be only one, and now it's Immortal Amanda.  
<http://www.rysher.com/theraven/index.html>

### COLUMBIA TRISTAR: EARLY EDITION

See into the future, thanks to a fortune-telling newspaper.  
<http://www.spe.sony.com/tv/shows/early/>

### KOLCHAK: THE NIGHT STALKER

The Sci-Fi Channel's site dedicated to SF's premiere supernatural investigator.  
<http://www.scifi.com/kolchak/>

### BUFFY CROSS & STAKE

An excellent, information-rich site devoted to *Slayer* fans.  
<http://members.aol.com/aglx/main.html>

### HOOR NEWS X

Daily updates on *X-Files* news.  
<http://www.geocities.com/Area51/Vault/7627/news.html>

### WHOOSH: XENA PAGE

Possibly the most complete *Xena* & *Hercules* site available: links, episode guides, spoilers.  
<http://www.thirdstory.com/whoosh/faq/index.html>

### LITTLE TENCTON

If you loved *Alien Nation*, visit this site.  
<http://www.cynectcity.com/twilightzone/337/index.html>

### WEB DIRECTORY: LUNA PORTAL

An *Earth: Final Conflict* jump station—loaded with links.  
<http://www.terraforming.com/efc.htm>

### OFFICIAL OUTER LIMITS SITE

There is nothing wrong with your computer; do not attempt to reload this website.  
<http://www.theouterlimits.com/>

### NBC: THE PRETENDER

Devoted to the man who uses his exceptional intelligence to master virtually any profession.  
<http://www.nbc.com/pretender/advventure/main.html>

### SPACE TRUCKERS

Take the long haul and learn about this little-known SF comedy directed by Stuart Gordon.  
<http://www.people.cornell.edu/pages/ml62/trucker.html>

### ARCHEN'S ANIME PAGE

For info on today's anime.  
<http://www.belldandy.net/archen/>

### U.S.S. VOYAGER NCC-74656

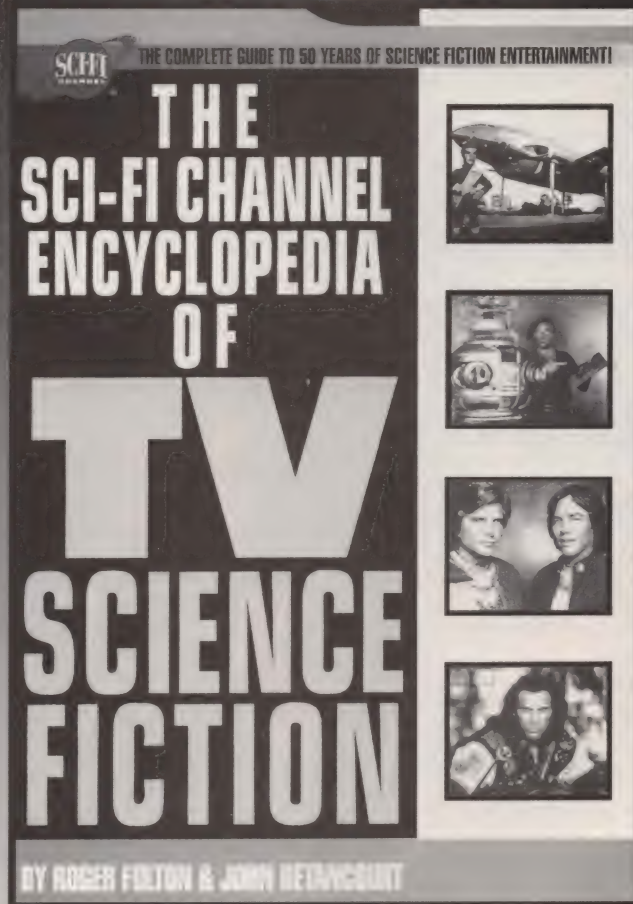
Crew profiles, episode guides, convention listings, news and rumors, and an extensive Delta Quadrant alien species database.  
<http://www.ncc74656.com/>

### STAR TREK: DEEP SPACE NINE NEWS

All you need to know about *DS9*, including info on its new ensemble alien Ezri Dax.  
<http://www.geocities.com/Hollywood/6952/ds9news.htm>

## DON'T TOUCH THAT DIAL...

The Ultimate Guide to TV Science Fiction is Here!



Featuring virtually every science fiction series in the past five decades, **THE SCI-FI CHANNEL ENCYCLOPEDIA OF TV SCIENCE FICTION** is the definitive volume on televised science fiction entertainment, including hundreds of episode listings and plot lines, reviews, background stories, cast lists, production credits, trivia, and 16 pages of rare black-and-white photos!

ASPECT WHERE IMAGINATION KNOWS NO BOUNDS

A NEW ASPECT TRADE PAPERBACK

©1998 WARNER BOOKS, INC. THE ASPECT NAME AND LOGO ARE REGISTERED TRADEMARKS OF WARNER BOOKS, INC. <http://warnerbooks.com> A TIME WARNER COMPANY



# Clock Watcher

By WILL MURRAY





# Time is on Justina Vail's side in *Seven Days*.

**J**ustina Vail landed her first series role in UPN's new time-travel saga, *Seven Days*, ironically, in just seven days. "It happened over a period of a week," explains the Malaysian-born, British actress, apparently oblivious to the irony. "I auditioned for it. I did my first reading. I went back that same day, and did my second reading. They cast me a few days later. And then they waited to cast Jonathan LaPaglia before they cast anyone else. Which was great for me, because this was the first pilot I had read for this year, and I thought, 'I really want to get this over with and just book one.'"

All *Seven Days* Photos: Copyright 1998 UPN

After playing a host of one-shot roles in everything from *The X-Files* to *Seinfeld*, Vail was anxious to land an ongoing part. She frankly admits to searching for the financial security of a series, too, when the part of Russian physicist Olga Vukavitch came up. "I come from a theater background," Vail explains. "In a series, you get to *really* explore your character, whereas in movies—which I'm certainly not opposed to doing—it tends to be short-lived. It's about being able to explore a character more. Olga, I think, is very layered. She's complex and emotional—most of those things she has to hide, being in a man's world. Yet they're there. It's something I can continually work toward and sink my teeth into."

## Hour-Glass Figure

Vail's character is a time-travel specialist who is recruited for a clandestine U.S. government time-travel project tasked to rectify catastrophes in the recent past. The catch is: they can only send someone back seven days. Vail is the only continuing distaff presence in a testosterone-drenched cast that includes LaPaglia as Frank Parker, Don Franklin as Donovan, Norman Lloyd as Mentnor, Alan Scarfe as Talmadge, Sam Whipple as Ballard and Nick Searcy as Ramsey.

"Many women's roles are still very limited," Vail points out.

"You often play a superwoman, who's an expert at martial arts and can juggle work and have kids, be smart and beautiful. It's not real. I wanted Olga based on reality, which [creator/producer] Christopher Crowe was very adamant and also pleased about."

Not that Vukavitch and her sometime love interest, ex-CIA agent-turned-time-traveler Parker, won't share action scenes. But Vail's character will be true to her background. "She's not a Bond girl. She's a physicist. We wanted to keep her grounded in that. She's not going to be able to handle a gun, for example. She's not going to be able to run very well. And that's what I love about her," Vail declares. "I came in with my own back-



Former Soviet scientist Olga Vukavitch (Justina Vail) readies Frank Parker (Jonathan LaPaglia) for time travel on *Seven Days*.

story. And now the writers are letting me know that there are things that are going to come up about her history, which surprised me. My choice with Olga was that being born and raised in Russia, she was very much

pushed towards excelling at what she does. She showed an affinity for science at a young age and was headhunted by Mentnor. She kept in touch with him as a child and eventually, when the program she was involved with in Russia collapsed because the government collapsed, she came to America to do the same thing." Working with Operation Back-Step brings Vukavitch into constant contact with Parker—and sparks fly instantly between the two.

"In the pilot script, it was written in that there was something going on," Vail explains. "Jonathan and I have a very natural chemistry, and it really worked. And we

expanded it in the pilot. We're now fighting to put more in about that. I would call it sexual tension. He's who he is. He's Parker—a real guy. He wants to play around and flirt. And Olga wants to be taken seriously. Yet she has an incredible attraction to this guy. At the same time, it's somewhere she feels she can't go. And there are reasons that will come up that will solidify that.

"She loves messing with him, too," Vail elaborates. "She loves screwing with his mind. It's a real back-and-forth banter type of chemistry that's really fun to play, because we have that as two actors—naturally. I don't think you can fake chemistry. It's fun and it is complex, and I think a lot of different things are going to come out."

Because the two characters are so different, the sparks won't necessarily lead to romance. "Part of it is that she's really afraid to go there," Vail relates. "Much of the time, he's so volatile and out of control. And she's

**"She loves screwing with his mind."**



so in control of her life—and so controlled too, I imagine—that it's very compelling. He's pretty dangerous, and she's very attracted to that."

## Passed Tense

Episodes will frequently tease the audience with Parker and Vukavitch's revolving-door relationship. Each time Parker goes back in time to troubleshoot a crisis, he reconnects with the Operation Back-Step team—and gets a fresh shot at seducing Olga. One early storyline milks that opportunity for all it's worth.

"Have you seen *Groundhog Day*?" Vail asks. "It's based on that kind of premise. The machine screws up, which it may do down the line a little more. We're still working on it. Frank gets stuck in a time loop. And what's fun is he gets to come back and try it again with me. Each time in different ways! So it was really fun for me."

Typically, as with any filmed TV series, script scenes are shot out of order, and keeping track of the storyline is a challenge for



**After playing a vampire in the *X-Files*' "3," Vail should have no trouble bringing a little glamour to the cast of *Seven Days*.**

any actor. In a show where the scenes also jump around in time, and sometimes repeat with new variations, that problem is compounded. But Vail hasn't found that to be as demanding as she expected. "It surprisingly

hasn't been as much of a challenge as I thought it would be. By the time you come to the set, you know the script so well. But whenever you do a scene, it's important to know where you've come from and remember exactly how much we actually know. There is an added challenge. But actually it's quite fun because it's like being able to play a part all over again, about five times in each episode. So I would react to the same scene in different ways."

Parker is the only *Seven Days* character cleared to take the time sphere into the past, but that does not mean things can't change. Will Olga ever go back in time? "We haven't talked about it seriously," Vail admits. "If it happens, it would happen way down the line. The next person on the list, actually, after Parker, is Donovan. He's the one who knows Parker from the past and is kind of the backup for us, so to speak. Who knows? There may be a situation where neither of them is available, where my character might have to go. It would have to be an extreme situation. I think it's really important to keep Olga in the realm of where she's coming from."

## Timely Roles

For now, the role will be confined to Olga's specialty. Her relationships with the complex and sometimes combative Operation Back-Step team will be the focus of several running subplots. "I have very strong choices that I've made with all of these characters," Vail reveals. "For example, Mentnor is really my mentor, and he has control of my whole life. He's very special to me. Ballard—the guy in the wheelchair—is probably my best friend because we have so much in common. We're both very emotional people, whereas everyone else is working on a different level."

"Then there's Ramsey, who's the nutcase. He has a special hatred for me because I'm not American—and because I'm female. There's a lot of tension going on there, too. But I refuse to stoop to his level. And there's an interesting underlying thing that's taking a long time to come through between Donovan and me. There's a connection," she hints, "and we'll develop it."

Playing a Russian character on an American team seems to fit the cosmopolitan actress, who has lived in Asia and Britain and never really called any one place home. Although her own accent is virtually untraceable, Vail plays Olga with a credible Russian accent. "I've never really felt that I belong anywhere. I carry a British passport, but I've never felt British. In a way, Olga is trying not to speak with an accent. That's where I come from."

Although *Seven Days* is Vail's first



**She may not "be able to run very well," but Olga is no weakling. In fact, count on her to help avert disaster weekly.**

**Transcending time is yesterday's news for Vail. Before *Seven Days* was up, she played the Immortal Katya on *Highlander*.**





series role, she has appeared in several genre shows. On *Highlander*, Vail played an Immortal named Katya seeking "Justice." "That was really one of the most wonderful experiences I've had as an actor," she recalls. "Not only did I get to shoot in Paris, but it was actually shot as a pilot—as a possible spin-off. It was a wonderful character, too. Again, Katya was very complicated and layered. The show had a real arc to it. Katya was very angry and vengeful, wanting to hurt severely the one who had killed her daughter. By the show's end, with the help of Duncan [Adrian Paul], she came to realize that that didn't solve anything. You have to sometimes let things go."

"It was exciting, and scary at the same time. My God, I had never done sword fighting before. And I had two quite long sword-fighting scenes. By the end, I said, 'God, I hope we don't get picked up!' It's just much too hard work. It was amazing. My sword was so heavy. It was almost twice as heavy as Adrian's because it was so elaborate. And he's twice as big as I am."

The Katya spin-off didn't go forward. Vail cites two reasons for this. "One of the reasons was that there was no humor in the script at all. It was a very sad story. I tried to find some humor, because I believe every drama should have some comedy in it. They needed to see that. Secondly," she laughs, "because I'm short and I'm small. If I'm going to be sword-fighting with these guys every week, I need to be taller and bigger." (Instead, the saga eventually spun off another character, Amanda, for the syndicated *Highlander: The Raven*.)

Another pilot also failed to take off. "Journey to the Center of the Earth is the very first thing I auditioned for," Vail relates. "I played a ship's computer. It was like HAL in *2001*. I was a hologram. It was my head in a bubble and I zoomed around the room, said my lines, and my head spun around! Everything I did was blue screen. It was all special FX. I didn't get to work with anybody." The actress professes no regrets about NBC's failure to pick up *Journey to the Center of the Earth*. "It would have been very limiting."

Mention of her role as Proudfoot in the schlocky *Carnosaur 3: Primal Species* makes Vail break out in gales of semi-embarrassed laughter. "Let's get that over with, shall we?" she chuckles. "Well, what do you want to know? It was kind of like playing dress-up for me, because none of it was based in reality. A lot of it made me laugh. It looked like there was a guy in a dinosaur costume running across the room. So it was a challenge to get to the real reality part of it, but ultimately it was a blast. It was one of those movies I did because I wanted the experience—and I knew it would be fun. But



Donovan (Don Franklin) and Mentnor (Norman Lloyd) share the frame with Vukavitch.

it was not anything I would want to do again. No way."

Her experience on the infamous second season *X-Files* episode "3" was a better one. "I played a vampire, a very interesting part to research. At the time, I was reading a lot of Anne Rice books. It was an interesting step for them because it took them to a more 'out-there' place. *X-Files* had been

So what does Justina Vail see as the future of *Seven Days*? "I think this was meant to be, because this particular part is really the only part I've landed that I thought I could really get into. I've always had a really good feeling about this show. For some reason, the number five years has come up a lot. So that's my prediction." ★

"I've never really felt that I belong anywhere."

more grounded in reality until that point. They were starting to go further with it. It was one of those milestones, but to be honest with you, I don't think it was one of the better episodes."

"3" is certainly no fan favorite, and Vail expresses her own qualms in hindsight. "I thought the part was going to be bigger, but I understand that they kept me in the shadows a lot because they wanted to keep the character's mystery."

Speaking of *The X-Files*, might the sexual chemistry of Frank and Olga parallel that of Scully and Mulder? "It's a very different quality," Vail insists. "People have been using the *Moonlighting* parallel. There's a lot more banter and humor, and messing with each other's minds."



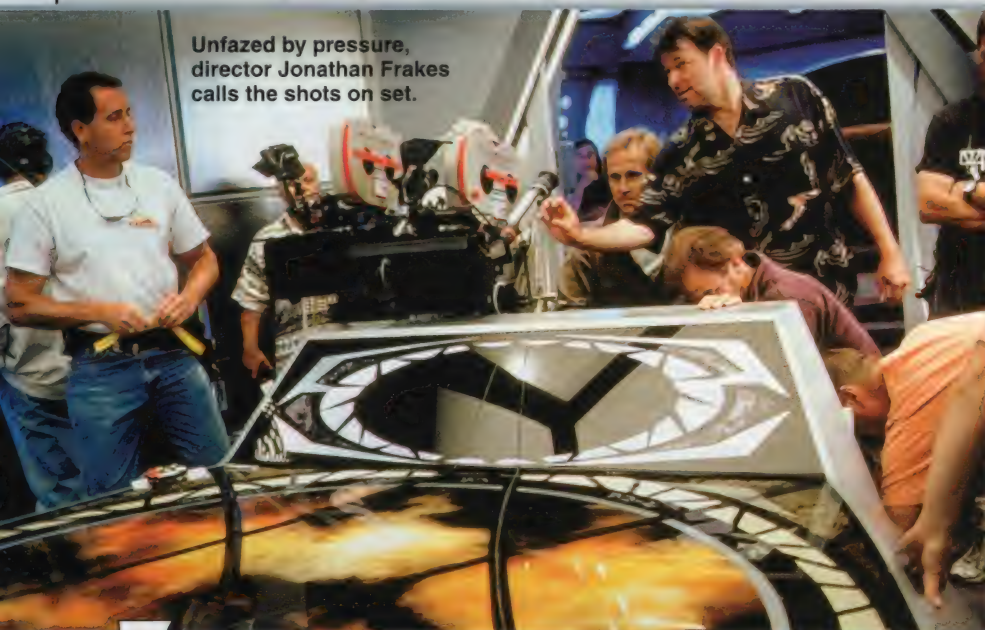
Vail was lifted over many contenders to play a physicist from behind the iron curtain.



# Will Power

**Leading  
Insurrection takes  
Jonathan Frakes  
in new directions.**

BY  
IAN SPELLING



Unfazed by pressure, director Jonathan Frakes calls the shots on set.

It's amazing what a family trip to Hawaii will do for a man with a \$65 million movie resting on his shoulders.

Jonathan Frakes looks so tan and relaxed, you would never think that this guy was in the midst of editing *Star Trek: Insurrection*, keeping tabs on the output of two special FX houses, eagerly awaiting Jerry Goldsmith's finished score and feverishly racing against the clock to ready his second big-screen directing assignment for its December 11 release. "Oh, I needed to get away, to unwind and come back fresh," admits Frakes, who also returns to action in *Insurrection* as Commander Will Riker. "They set this up so well on these *Star Trek* films.

You finish shooting the picture, and built into the schedule is a period to debrief mentally and physically. That means you're not cutting the footage into a movie eight hours after you've finished shooting.

"I did the same thing, took a break between wrap and editing, on *First Contact*, and it worked very well for me. It actually worked better for me this time around because I was able to relax a bit more and



Aliens, androids and immortals populate the cast of *Star Trek: Insurrection*—among them, Data (Brent Spiner) and Artim (Michael Welch).

enjoy my vacation. Last time around, because it was my first film as a director, I was very stressed about what I was coming back to. I didn't let myself enjoy my vacation quite as much as I should have. This time, I knew *exactly* what I was coming back to, so I was not nearly as anxious."

## Immortal Treks

The basic plot of *Insurrection*, as many

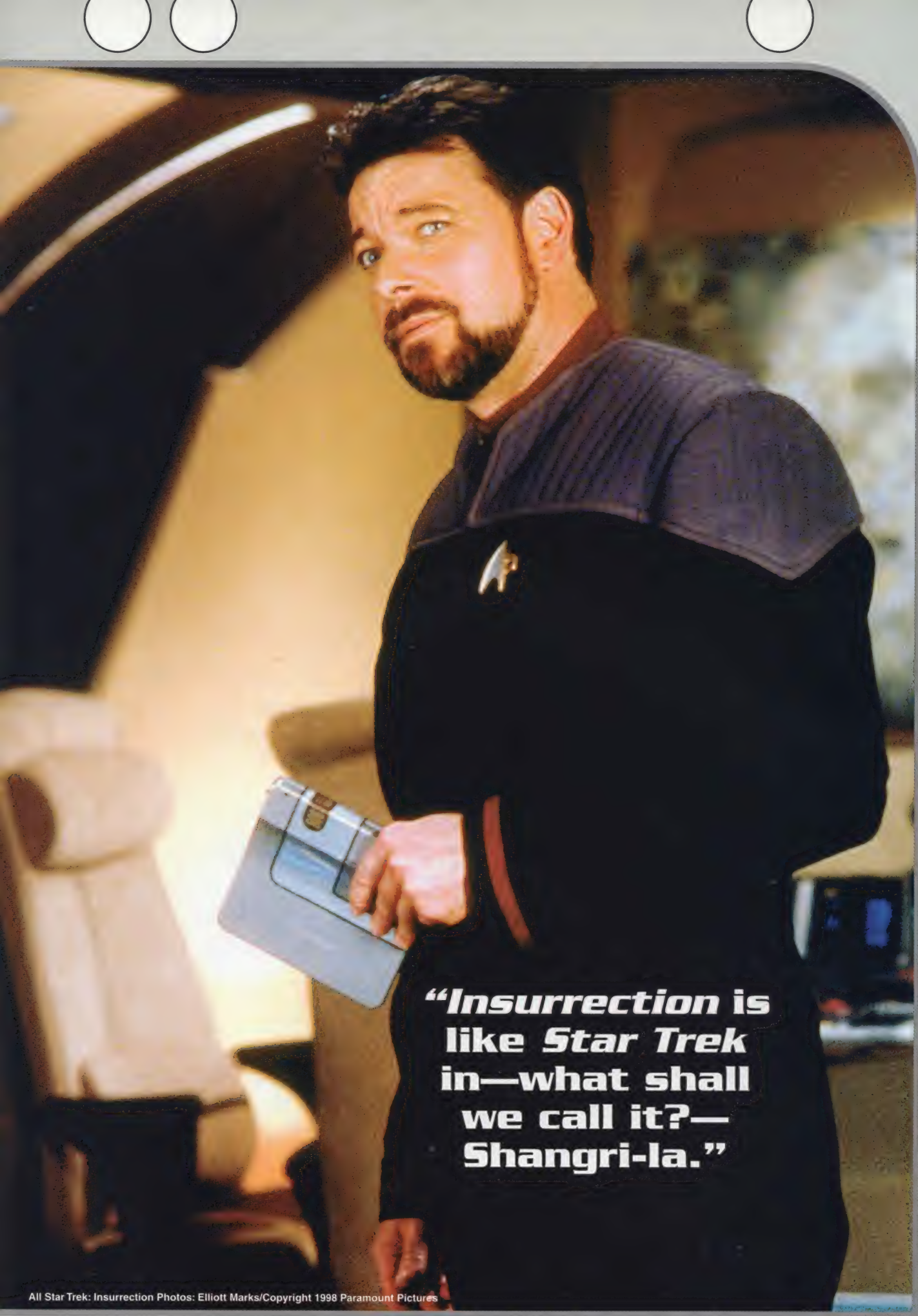
Trekkers know, is this: Captain Picard (Patrick Stewart) angrily resigns from Starfleet in order to rescue the Ba'ku, who live on a planet blessed with Fountain of Youth-like properties. Picard, supported by his crew, takes action because Starfleet Admiral Dougherty (Anthony Zerbe) has disregarded the Prime Directive in his zeal to exploit the planet. Further, others wish to stake a claim to the Ba'ku Eden, namely the antagonistic alien Son'a, who are led by the ruthless Ru'afo (F. Murray Abraham).

"*Insurrection* is about a number of things," Frakes explains. "It's about the importance of standing up for what you believe in. One of the great themes of the film, which I think gets under your skin as you watch it, is that in this day and age, you, me, Rick Berman, my friends, your friends—anyone who works hard, has a family and career—we *all* just have to slow down a bit on occasion. We all need to put our feet up, smell the roses, take a breath, smell the coffee, whatever cliché you care to choose. The Ba'ku in the movie, and particularly Anij [Donna Murphy], give Picard that gift, and it's done in that great *Star Trek* tradition of having a message for the present—for the audience sitting there in that movie theater—set in the 24th century."

Frakes was deeply involved in creating *Insurrection's* story, something he was unable to do on *First Contact*, as he got the nod to direct too late in the game to play an active role in shaping the adventure. After *First Contact's* huge opening and \$90 million-plus domestic box office gross, Berman and Paramount wasted little time in again securing Frakes' services. "Coming

onto *Insurrection* early proved valuable to me in a variety of ways. I don't want to speak for Rick [who wrote the initial story] or Michael Piller [who receives sole "Screenplay by" credit], but it was my impression that they appreciated my coming on early. I've always worked well with Berman," Frakes comments, "but I acquired a new respect for Piller while working on the script with him. He gets it. He knows *The Next*





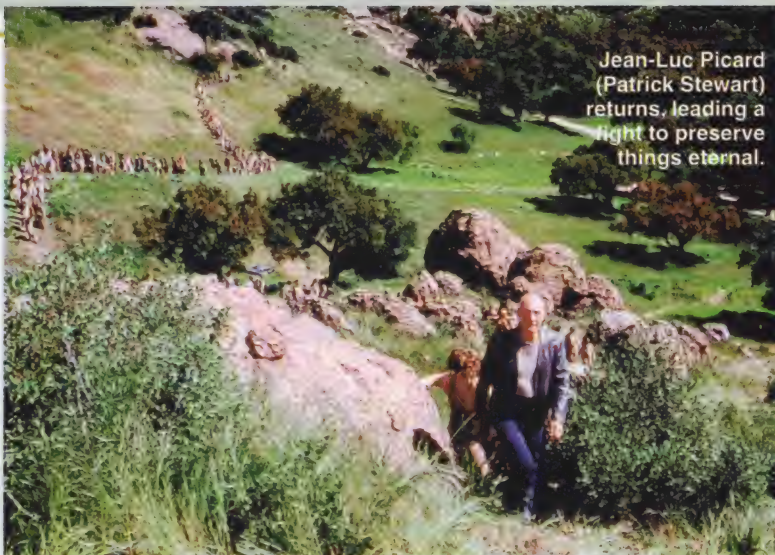
***“Insurrection is  
like *Star Trek*  
in—what shall  
we call it?—  
Shangri-la.”***



Generation as well as anyone. He knows these characters. And he can write a movie script."

Interestingly, Piller had been away from *Star Trek*, particularly *Next Generation*, for a long while. After co-creating and co-producing *Deep Space Nine* and *Voyager* and writing scripts for both shows, Piller beamed off on his own to launch the short-lived *Legend* TV series and to write screenplays. He was brought back into the *Trek* fold by Berman, who wanted a writer familiar with *Next Generation* to pen the *Insurrection* script.

Although Piller had seen *Generations* and *First Contact*, his initial *Insurrection* drafts were not exactly what Paramount had in mind, as they were darker and less romantic than the final draft. Further, Stewart and Brent Spiner were not entirely comfortable



Jean-Luc Picard (Patrick Stewart) returns, leading a fight to preserve things eternal.

movie *Star Trek* [like *First Contact*]. *Insurrection* is like *Star Trek* in—what shall we call it?—Shangri-la. Piller's initial idea for *Insurrection* was darker. It had as its influence *Heart of Darkness* [Joseph Conrad's classic story, which inspired *Apocalypse Now*]. And now that theme is not as dominant as it was in one of the earlier drafts."

## Emotional Treks

So, what else can audiences expect from *Insurrection*?

"There's a Riker-Troi [Marina Sirtis] arc that works wonderfully," Frakes replies.

blow up lots of shit, which is always fun. In the process, I do something we end up calling the Riker Maneuver. It's a really good sequence.

"What else can I tell you? The guest cast is remarkable. *First Contact*'s guest stars—James Cromwell, Alfre Woodard and Alice Krige—were so incredible. To have matched that or perhaps to have even surpassed that with F. Murray Abraham, Anthony Zerbe and Donna Murphy on *Insurrection* was just thrilling," he continues. "Patrick and Brent set a pretty high bar. If you're going to come on board as a guest actor in a *Star Trek* movie

**"All I tried to do was go on set every day and make *Insurrection* as good a movie as it can be."**

"*Trek* fans, particularly the real die-hard *Next Generation* fans, have been clamoring for Riker and Troi to hook up again almost as much as Marina and I have. I can tell you that she is wonderful in the movie. Marina and I had a ball. She's just delightful and she handles romantic comedy with a deft touch. She's a very good comedienne. Our arc is one of the two big romances in the film. We're the romantic comedy arc, compared to the more serious one between Picard and Anij. The chemistry between Patrick and Donna is fabulous. It's there on screen and

you had better have some major chops. Murray, Zerbe and Donna have some major chops. Murray is probably the best villain we've ever had in a *Star Trek* movie, in my humble opinion. Zerbe is the undiscovered star. There's a confrontation scene between him and Patrick that should be one of the film's dramatic highlights. And Donna is our Sophia Loren. I also feel like I've discovered this kid, Michael Welch, who plays a Ba'ku boy named Artim. He's great in the movie."

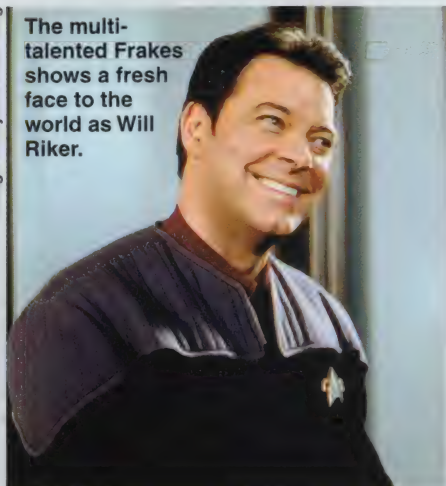
Frakes reports that directing his longtime co-stars was the easy part of earning his paycheck. No one was blasé about returning in the latest *Trek* film, and no one took their work for granted. Two years away from the 24th century, in fact, gave everyone some breathing room. "We all needed to get tuned up again after not having played the characters for that period of time, but, fortunately, we know each other as people, as friends and as actors, and we could remind each other of certain things. My responsibility as the director is not to print a take too early, and not to



Worf (Michael Dorn) and Data survey the edenic terrain of a planetary Shangri-La.

Design & Layout: Rick Teng

The multi-talented Frakes shows a fresh face to the world as Will Riker.



with Piller's depiction of Picard and Data. The actors felt that, in both action and words, Picard and Data too closely resembled their TV counterparts and did not reflect the character growth wrought in *Generations* and *First Contact*. Changes were needed.

And they were made. Frakes explains that it's just part of the creative process; that scripts inevitably evolve. "That's one of the things that I enjoyed most about being in on the film so early. I was on board early enough to be in those sessions with Patrick and Brent, Michael and Rick, and I was able to be a sounding board for everybody," he says. "Again, it paid off that I had an investment in the movie far earlier than I did on *First Contact*. That made my investment, in my opinion, count more than it did on *First Contact*. I think the idea to go in a more romantic direction on *Insurrection* ended up being a sound choice. *Insurrection* is not another version of a Borg movie or another horror-



walk away from a scene until it's Geordi doing the scene and not LeVar. That's my job, to stay there until it's right. In terms of just being back on set, back in character, we were all thrilled. I think Michael Dorn was perhaps *less* thrilled than the rest of us because he's still playing Worf on *DS9*. Other than the fact that we all hate our spacesuits and didn't look forward to putting those on every day, we were happy to be home, to be playing Picard, Riker, Data and all of the other characters."

Frakes wasn't daunted by wearing the actor/director hat once again, either. Handling that chore simply meant relying on his technical crew—most of whom, like director of photography Matthew Leonetti, worked with Frakes on *First Contact*—and listening to the advice and suggestions of the *Next Generation* regulars, who would let Frakes know if he hit a false note as Riker. The bigger challenge for Frakes, as it is any time he directs *Trek*, was juggling the special FX, action and spectacle with the quieter dramatic moments. "I'm much more comfortable with the acting scenes, with the personal moments of talking between characters. I'm more comfortable in them as an actor, too. And I'm more comfortable in them as a director on the set, as a storyteller," Frakes comments. "I've learned how to direct action. I've learned how to get the shots I need to take into the cutting room in order to put together a movie. But that part of it is the craft. It's *learned*. I'm not as passionate about that as I am about the scenes that have heart."

"To direct, though, especially to direct a *Star Trek* film, you have to know how to shoot and how to use those other scenes. You have to rely on the effects houses to do the visuals for you, but you have to know how to work them into the movie to the greatest effect, to heighten the reality. The effects shots are sometimes the 'Ooh' shots in a movie, the 'wow' shots. Those shots are often made by a computer or sound effects change near the end of the whole process. I often ask the sound guys, 'Can you make the audience's seats rock as the ship goes by on screen?' I love that kind of stuff when I go to see a movie. I love it when your seat shakes or when you hear the ship go by from left to right. Let's be frank, though. I'm not shooting those shots. I *asked* somebody else to rock the seats. Somebody created the special visual effects, and somebody else created that sound effect. Ultimately, though, I'm responsible for putting the shot in there, for putting it in at the right moment, so that the film gives the audience all those 'wow' and 'ooh' moments."

## Extensive Treks

*Insurrection* arrives at a unique point in *Star Trek* history. Simply put, *Star Trek* is not quite as popular as it once was. *Deep Space Nine* has entered its seventh and final season as a show bloodied but proudly unbowed. The vastly improved *Voyager* remains the

brightest star in the UPN galaxy, but the show's ratings pale in comparison to those of *Next Generation* in its heyday. *First Contact*, of course, did gangbuster business worldwide, then also on video. Everyone associated with *Trek* hopes that *Insurrection* will match or surpass *First Contact* in terms of acclaim and cold cash generated, but they're also probably counting on the film to restore some luster to *Trek*'s faded image.

That's a mighty tall order, but Frakes downplays the pressure, arguing that there's no value in over-thinking and stressing yourself. "That's certainly not something you can do while you're shooting," he says seriously. "Pressure is something that other peo-



As *General Hospital*'s Laura Spencer, Genie Francis married Luke before the world, but in real life, she's the star of Frakes' show.

ple put *on* you. It sounds a little New Age coming from me, but there's some truth to it. Pressure just gets in your way. I'm aware of what's at stake, what people perceive as being at stake. All I tried to do was go on set every day and make *Insurrection* as good a movie as it can be. All I'm trying to do now is put together [the best film I can]. I think it's a wonderful movie. I *hope* everybody agrees with me. Is there pressure to be right? Of course. But I can only do what I can do, and I think I've done my job. A lot of it is just out of my hands at a certain point."

With *Insurrection* nearly ready for all to judge, it's on to other projects for Frakes, who runs a Paramount Pictures-based production



In paradise, passion ignites between Picard and Anij (Donna Murphy).

company called Goepp Circle with his business partner, Lisa Olin. Frakes recently signed a contract to direct *Total Recall 2* for Miramax Films' genre division, Dimension Films. Ron Shusett, who penned *Freejack* and received a shared "story by" credit on *Total Recall*, is writing the sequel. Arnold Schwarzenegger reportedly wants to reprise his *Recall* role as Quaid, and pending his schedule and his satisfaction with the script, he will. Also on tap for Goepp Circle is a *Twin Peaks*-ish series called *Roswell High* that Frakes has sold to Fox Television as a mid-season replacement, and the UPN telemovie *Waiting on an Angel*, an "urban teen ghost story" that Frakes will soon helm.

And should *Insurrection* score, Frakes may very well be called upon to go where no *Trek* film director has gone before: into the director's chair for a third time. And, just as Frakes won't rule out helming more episodes of *DS9* or *Voyager*—"Never say never," he says—he doesn't dare close the door on calling the shots on *Star Trek X*. "I'm certainly hoping that there's other work for me as a director before the next *Trek* movie, but I would be open to doing another one. I've got many things in development now, so I think—I *hope*—I'll be busy. But if they offered me a chance to direct another *Star Trek* feature, I would take them up on it. Of course," Jonathan Frakes concludes. "It's just too incredible an opportunity to say no." ★



It's a good thing Geordi La Forge (LeVar Burton) can see clearly now, as the coming struggle will lead him and the *Enterprise* into the heart of darkness.



# Making *Insurrection*, Patrick Stewart defies orders & expectations.

By IAN SPELLING

**T**hree actors stand ready to trek into a new final frontier. Patrick Stewart, Donna Murphy and Brent Spiner relinquish their hand-held fans to a production assistant and await a call to action from director Jonathan Frakes. Spiner, playfully killing a few moments before the camera rolls, performs a dead-on Marlon Brando impression that cracks up Stewart, elicits a smile from Murphy and leaves Frakes shaking his head. Welcome to *Star Trek: Insurrection*, the third big-screen adventure for the cast of *Star Trek: The Next Generation*. It's an ideal day to be on set. Herman Zimmerman's Ba'ku village, tucked gently into the California hills, is eye-popping, and everyone's in high spirits as the production enters its final days.

"OK," Frakes says. "Let's start with Patrick's line."

"The one about the children," Stewart answers back.

"Yes, that one," Frakes notes, "even though I know you're not comfortable with children."

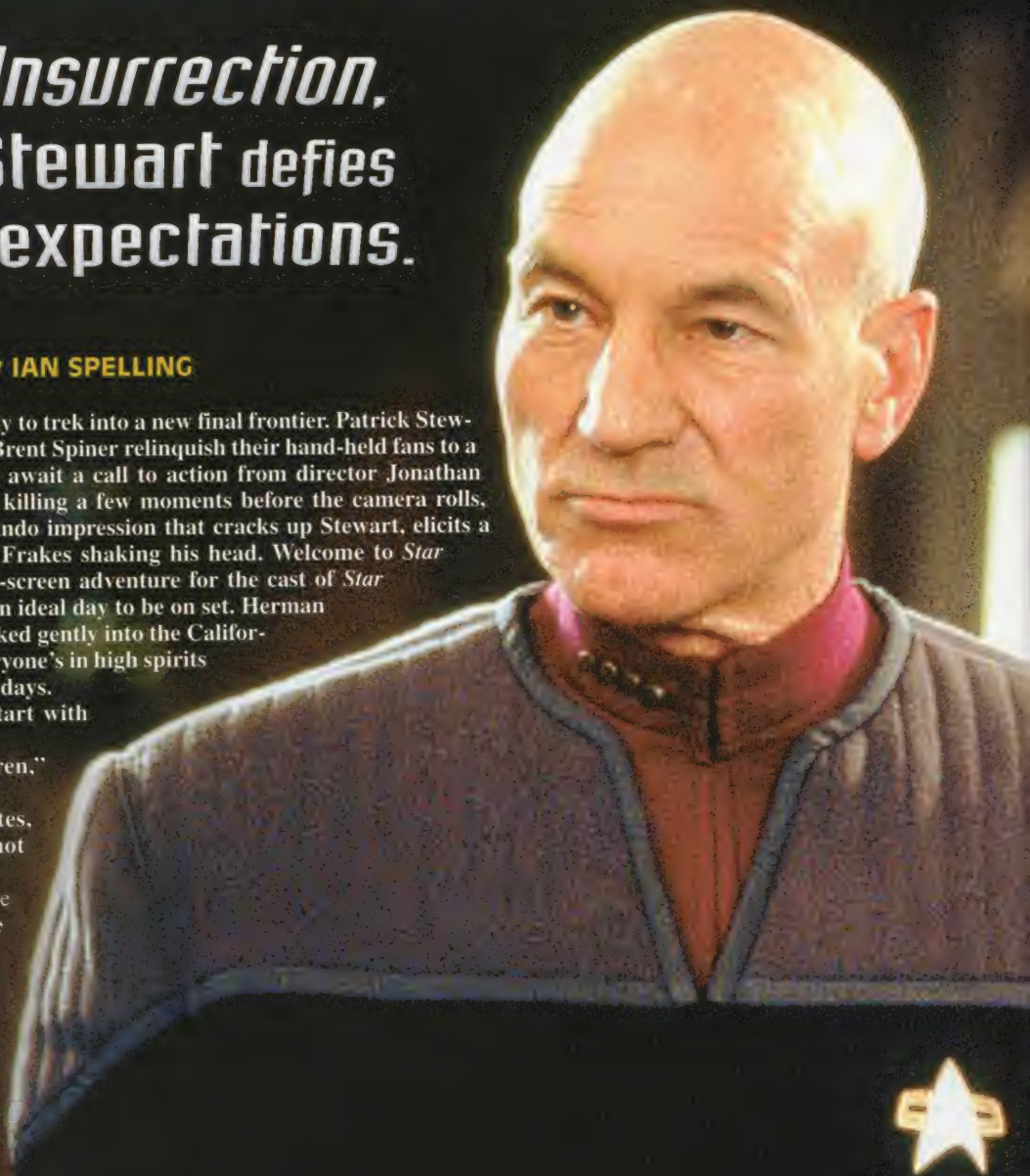
Stewart laughs. "That was the old Picard," he shoots back. "The new one loves children."

"Good," Frakes says. "Then, let's do it."

## Starfleet Schemes

Stewart, Spiner and Murphy spend the next half-hour shooting a brief scene set in front of the rotunda that stands in the center of the Ba'ku village. Lines are blown, bullfrog sounds emitted by the giant screen rigged high above the rotunda cause disruptions—but in several takes, the scene, to Frakes' obvious satisfaction, is nailed. A short time later, Stewart—still in the black pants and burgundy shirt that characterize his portrayal of Captain Jean-Luc Picard—relaxes in a tree-shaded director's chair.

It's mentioned that everyone on set seems to be enjoying themselves, that it's almost like walking in on a school reunion. The actor smiles. "I didn't go to university, so I don't know what a school reunion would be like," he comments. "Nor have I ever known a bond like anything that this group of actors has formed. Actually,



Under Jonathan Frakes' direction, Captain Jean-Luc Picard (Patrick Stewart) waits undercover to prove a conspiracy theory—of corruption within the Federation.

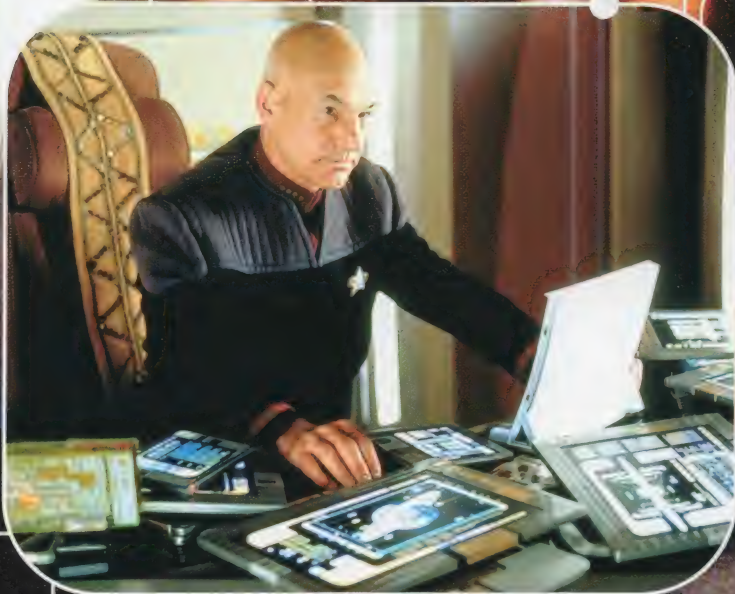




# Picard Maneuvers

A respected Shakespearean, Stewart sometimes feels he has played Picard not wisely, but *too* well, since many people still forget that he has had many other roles.

Donna Murphy guest stars as Picard's eternal flame, Anij.



this crew is now a part of that bond. A good number of our behind-the-scenes people have worked on this film, on *First Contact* and, in a few cases, on *Generations* as well.

"These *Star Trek* movies are an awful lot of work, and we frequently have to do it under, at best, difficult conditions. But it's all done in an atmosphere of conviviality, good humor and cheerfulness. I know how that sounds, but this is the case. I made a promise to myself just a few weeks ago, in fact. I thought, 'Dammit, the next project I move on to, I'm going to treat it exactly the same way I treat working on one of our *Star Trek* movies.' You can have a good time, have a lot of fun on a movie and still commit to the work, still be properly serious about the job at hand. I think that we've got it right, this little group of *Star Trek* people we have here."

Stewart knows full well that, as the key figure in the lucrative *Next Generation* film franchise, his demeanor affects that of everyone

else around him. He takes that responsibility

seriously, and because of it, involves himself in *every* aspect of the *Next Generation* features. In fact, Stewart has, for the first time, assumed the mantle of associate producer on *Insurrection*. "That's *not* really a new role for me, to be honest. The title associate producer just formalizes what I've been doing for a while now, certainly on this movie and on *First Contact*," he says. "The title just makes official all of the various discussions I've been involved in, all of the input I've offered on storyline, writers, script changes as the story developed and director."

"Actually, there were no discussions whatsoever to be had about *who* would direct the film this time. The job was Jonathan's, and he deserved it. No question. Anyway, I worked with [screenwriter] Michael Piller, [executive producer] Rick Berman and Jonathan very closely from the beginning of this film. I can tell you that having Jonathan on board so early this time was advantageous. He didn't come onto *First Contact* as director until very late in the process. But my title, really, has made very little difference. I'm doing on *Star Trek IX* what I've always done, and the title just confirms that."





Picard returns, alongside Beverly Crusher (Gates McFadden) and the rest of the cast, to protect immortality in *Star Trek: Insurrection*.

The story that Stewart helped crystallize goes like this: Picard relinquishes his captaincy and enlists the willing crew of the *Enterprise* in an effort to protect the Ba'ku, a race whose planet is a genuine fountain of youth and, as such, is primed for internal corruption and external invasion. Threatening the Ba'ku way of life are the Son'a, bellicose, technologically advanced aliens led by the film's main antagonist, Ru'afo, played by Oscar-winner F. Murray (Mimic) Abraham. Not exactly helping matters is Starfleet Admiral Dougherty (*Licence to Kill*'s Anthony Zerbe), who may be at the center of a deeply entrenched United Federation of Planets conspiracy. As Picard struggles to

right the situation, he engages in a romance with the beautiful Anij (Murphy), a 300-year-old woman and one of the founders of Ba'ku.

"This film lets us use our guest stars in ways that we've not really seen before in a *Next Generation* movie," Stewart says. "Donna's character has a very sexy, very sensual, romantic quality. Alice Krige [as the Borg Queen] in *First Contact* was sexy and sensual as well, but it was a grotesque, bizarre kind of sexuality, not of a kind that Picard would find attractive. Murray and I haven't had many scenes together, but the ones we do have are very, very exciting. He's an actor of terrific power, and I can tell you that he made a commitment to this role. It

seemed to me that he had a wonderful time on the movie and that he really enjoyed himself. Anthony had probably the most difficult of the guest roles. He's playing a man who's trying to be loyal to the Prime Directive and to the principles of the Federation, yet he has gotten himself caught up in something that's really quite bad. So, Anthony gives a wonderful performance. I've had a couple of long, extremely strong scenes with him and he was very, very sharp."

*Insurrection's* action sequences are the subject of excited talk. A number of them are intense space battle sequences involving the Son'a that will be realized via special effects created by Blue Sky/VIFX Studios and Santa Barbara Studios (and not by Industrial Light & Magic, which handled the FX on most of the *Star Trek* features). Other, less FX-intensive action sequences will consist of good old-fashioned running around.

Stewart indulged in some of that running about, but not as much as one might expect. "We've been to a couple of rugged locations, rugged but stunning locations [up high in the Sierra mountains]. For me, though, it has been a much lighter show physically than either *Generations* or *First Contact*," the actor says. "Oh, I did have one scene in which I had to scramble around this sort of massive jungle gym they built on the set. I enjoyed that, actually."

"We also have a water sequence that we're going to be shooting in the tank at Paramount on our very last day of production. But there's nothing like the fight scenes [involving Malcolm McDowell and William Shatner] in *Generations* or the sequence in *First Contact* with us in space suits on the hull of the *Enterprise*. We did have a week of night shoots on *Insurrection* that was far from jolly. Night shoots are never fun. But, all in all, *Star Trek IX* has been a very pleasant shoot, very easy on me."

Of course, the hope is that *Insurrection* will live up to *First Contact*. That film pleased most Trekkers, won rare praise from



The Captain leads his crew, including Data (Brent Spiner), Will Riker (Frakes) and Geordi La Forge (LeVar Burton), to grapple to the last with a leviathan foe.



mainstream critics and audiences alike and scored at the box office both domestically and abroad. Looking back, how does Stewart view *First Contact*? "I thought it was a terrific movie," he responds instantly. "I was very pleased with it. I thought all of us in the regular cast, with help from our guest stars [notably Krige, James Cromwell and Alfre Woodard], fully took command of a *Star Trek* movie. There was no sense of absent friends from the original *Star Trek* series. There was no feeling that something could have been bigger or better, that *The Next Generation* belonged *only* on the TV screen, or that *First Contact* was just a big episode. I did not hear those complaints. *First Contact* was a movie, and I felt that we made the *Star Trek* film series very much our own with *First Contact*. Jonathan's direction was so assured, and it was, very simply, a strong movie, *Star Trek* or not."

## Stellar Celebrity

Watching his pal Frakes in action has apparently *not* enticed Stewart to ask for a shot at directing a *Next Generation* feature. He doesn't intend to play Shatner to Frakes' Leonard Nimoy. Stewart expects to call the shots on a feature at some point, but not on a genre film, which he feels are too technical and complicated (for his interest). Stewart's latest enterprise involves producing a variety of film and TV projects. His company, Flying Freehold Productions (headquartered at Paramount Pictures) which he heads with his fiancée, former *Next Generation* and *Voyager* producer Wendy Neuss, has several undertakings in the works. These include a TV mini-series version of Charles Dickens' *A Christmas Carol*, which Stewart has performed on Broadway, in Los Angeles and at the Old Vic Theatre in London as a one-man stage show; *A Conspiracy of Tall Men*, based on a novel by Noah Hawley; and *The Kommandant's Mistress*, based on the fictional tale of a Nazi's relationship with a female concentration camp prisoner.

Stewart plans to sign in some, but not all, of the projects he produces. And, as always, he'll remain available for other ventures. Between *First Contact* and *Insurrection*, in fact, Stewart kept rather busy. He played the villain in *Masterminds*, then went enigmatic and nose-bitten sharing the screen with Mel Gibson and Julia Roberts in *Conspiracy Theory*. He starred in a unique production of *Othello*, which featured him as the only white performer in an otherwise African-American ensemble, then had a whale of a time as obsessed Captain Ahab in the TV mini-series version of *Moby Dick*. Finally,

Stewart completed *Dad Savage*, his first British film in nearly 15 years, since the 1985 tandem of *Lifeforce* and *Lady Jane*, that cast him as a tulip farmer with a sideline that's a little less rosy and a lot more illegal.

Perhaps most importantly, the actor was scheduled to be back on the boards this fall starring as a bigamist in the new Arthur Miller Off-Broadway play *Ride Down Mt. Morgan*.

He voiced the Pharaoh Seti for DreamWorks' animated Biblical feature *Prince of Egypt*, which thunders into theaters December 18. "I had a wonderful time doing that," Stewart says, "because the script was so good. Right at the very beginning, I was given some idea of what the artwork would be like: what some of the animation would look like. From the storybook-like drawings, I was impressed and excited. There hasn't been anything that has looked like this before, and I was very pleased to be a part of DreamWorks' first animated movie, although, in fact, they

got to mention the Grammy Award-winning *Peter and the Wolf* CD we did two years ago."

From the outside looking in, one might assume that Stewart has achieved his oft-stated goal of not allowing *Star Trek* and Captain Jean-Luc Picard to typecast him. That assumption, however, in Stewart's opinion, would be wrong. "It's no longer true to say that *Star Trek* has not been something of an albatross for me. The last year, as much work as I have had an opportunity to do, has produced some frustrating situations for me in which I've found that the strong identification I have with *Star Trek* has been a little bit of a handicap," he states. "It seems that I've not yet been fully successful in shifting everybody's perception that I am not just that bald guy in *Star Trek: The Next Generation*."

Could he truly hope to shift everybody's perception of him? "It's a fair question," Stewart responds, nodding knowingly. "The answer is probably not. I'm thinking now primarily of the movie industry. That's where my dilemma is most significant. So, yet again, I am looking for movies that are as far removed from Picard as I can possibly find."

Despite that, Stewart

does look forward to suiting up again as the brave captain of the *Enterprise* in *Star Trek X*, should *Insurrection* perform well enough to merit another *Trek* follow-up. "Oh, I do look forward to doing more *Star Trek* features. I do hope that I get to tell this story that I have in my head, that Brent and I came up with and that we think could make a very good storyline for *Star Trek X*. But I do believe that there might be a longer period of time between *Insurrection* and *Star Trek X* than there was between *First Contact* and *Insurrection*. I have a feeling that there might be an extra year between the films, and," says Patrick Stewart, "I don't think that's a bad thing."

Not even a plague of locusts could have kept Stewart from voicing the Pharaoh Seti in DreamWorks' animated epic *Prince of Egypt*.

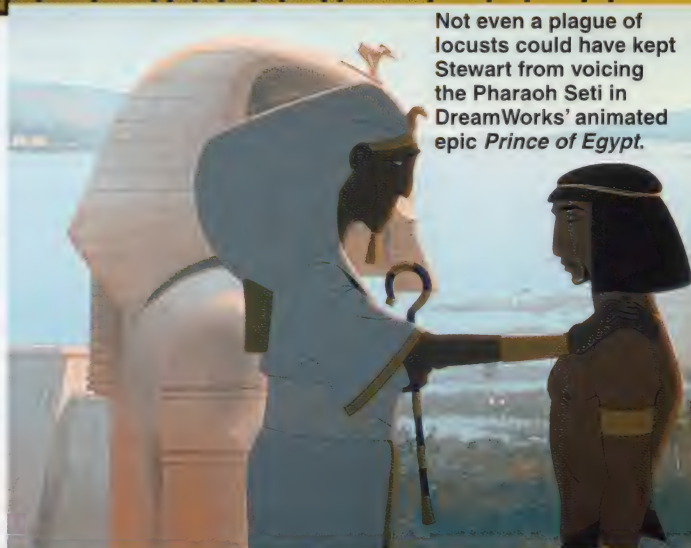


Photo: Copyright 1996 Paramount Pictures



In *First Contact*, when resistance seemed futile, the memories of Locutus helped Stewart defeat the Borg once again.

released *Antz* before *Prince of Egypt*."

Stewart is also lending his voice to another TV documentary, narrating *Amazing Earth*. "I wouldn't call *Amazing Earth* a space special," he explains. "It has to do with our planet. I've always enjoyed narration. I am asked to do more than I am able to fit in, and I wish I could do more. I believe in the power of storytelling, and that's what a narrator has to do in these programs. You have to match the vocal story to the pictures, and I've always found that interesting. I've done a number of these [TV specials and CD-ROMs]. I did a wonderful CD-ROM about the *Titanic* several years ago. That has been an interesting part of the last years. Also, I've



# DISARMING

## WITH MILITARY PRECISION, KURT RUSSELL FINDS THE HUMAN ELEMENT IN *SOLDIER*.

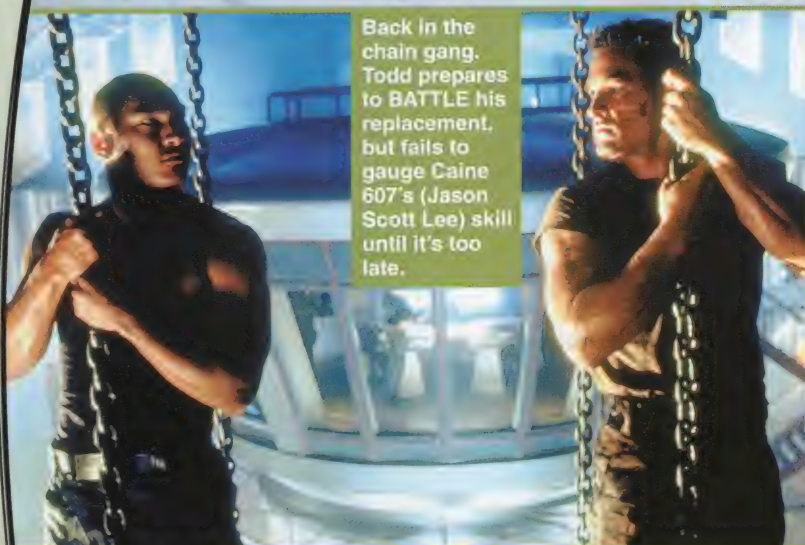
By KEITH OLEXA

It's not every day an actor gets a lifetime dose of combat duty. But that's essentially what happened when Kurt Russell agreed to star in the futuristic army actioner *Soldier*. Still, there's more to this mission than body counts and bloodshed. "It's an intimate story told in a rather spectacular fashion," Russell says. "It's the odyssey of a soldier who is discovering his humanity."

Russell was director Paul Anderson's first choice to play supersoldier Todd, and although filming began a year-and-half after he was cast, the actor never lost interest in the role. "I wondered what a person like that would be like. This is a man who very clearly, from day one, has been brought up in a sort of *Lord of the Flies* environment. He's also getting training at the same time to enhance his abilities. By that time he's a thoroughly de-emotionalized human being. I thought that was an interesting concept by [screenwriter] David Peoples."

Further piquing Russell's interest was Todd's dialogue—or lack thereof. The actor's alter-ego says little more than 100 words in the whole film, yet his character carries the show. "There was no reason for him to speak," explains Russell. "There was no process through which he could go to try to speak. The guy had never been asked a question in his life. Nobody has ever asked him anything or an opinion about anything. He has just been *told* what to do. I liked the idea of playing that. So, like any other role, you rely on your instincts as an actor to think about what's inside that person's head. In this case, that made it a double problem for me. You may think something as an actor and try to [verbally] express that thought, but this character might think of something and not be able to express it."

However, Russell adds, "One of my beliefs about film acting is that if you think it, it will be



Back in the chain gang, Todd prepares to BATTLE his replacement, but fails to gauge Caine 607's (Jason Scott Lee) skill until it's too late.

Russell admits his biggest personal challenge was trying *not* to convey emotion in a FIGHT "until the very last moment where he KILLS Caine."



A ARMOR  
B BATTLE  
C COMBAT  
D DEATH  
E EXPLODE  
F FIGHT  
G GOUGE  
H HARM  
I IMPAIR  
J JERK  
K KILL  
L LETHAL  
M MURDER  
N NUKE  
O OBEY  
P PUNCH  
Q QUELL  
R RAGE  
S SHOOT  
T TERROR  
U ULTIMAT  
V VALOR  
W WEAPON  
X K-RAY  
Y YIELD  
Z ZEALOT



# SERGEANT

there on the screen, it will be true. The audience will understand what you're thinking."

In *Soldier*, Todd is trained from birth to be a ruthlessly efficient killer, the best of his generation. His glory days are numbered when an inexperienced commander, Colonel Mekum (Jason Isaacs), presents an improved breed of soldier. Faster, stronger, amazingly aggressive, they are more than a match for Todd and his men. In fact, it is while testing one of the new soldiers—Caine 607 (Jason Scott Lee)—that Todd and two of his comrades are apparently killed.

Considered obsolete, the old troops are demoted and the three soldiers are fittingly dumped on the garbage planet Arcadia. Todd isn't dead, though, just unconscious. He comes to, and treks across the debris and wind-strewn landscape, until, battered and weary, he collapses while reconnoitering a settlement.

In *Soldier*, Todd (Kurt Russell) is the **ULTIMATE COMBAT** veteran—that is, until a new breed of warrior musters him out.



The peaceful Arcadians put Todd in touch with his gentler side. Still, if he wants seconds at the dinner table, they OBEY.

He wakes to find himself in the care of the planet's colonists. Survivors of a ship crash, they have converted the trash around them into an impromptu paradise. It is here, aided by colonists Sandra (Connie Nielsen), her husband Mace (Sean Pertwee) and their friend Jimmy Pig (Michael Chiklis), that Todd regains his strength—and something more. And none too soon, as the military have chosen Arcadia to test their new soldiers, and innocents are considered expendable.

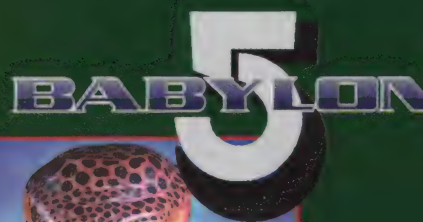
But before this military conflict, Todd's burgeoning emotions stir unrest all over the colony, especially regarding Sandra and her son Nathan, where an attempt at instilling some initiative in the boy is misconstrued as dangerous instability. Russell appreciates the challenges of Todd's disruptive emotions.

"I think the first time Todd sees Sandra is the first time he has ever looked at a woman outside of a war zone. I don't think he has ever *seen* a woman outside of a war experience," Russell says. "By that, I mean that you could have the Rockettes naked in front of him, and if he is on maneuvers, he won't see them. He won't see them as a man sees a woman; he'll see them as an obstacle or as something that has to be mowed down. But there's nothing like that the first time when he sees Sandra. He doesn't avert his gaze. He's just



## LEGENDS IN 3 DIMENSIONS

PRESENTS HIGH-END, LIMITED EDITION COLLECTIBLES. DRAWING FROM A WIDE RANGE OF INTERESTS AND GENRES, LEGENDS HAS SELECTED THE MOST LEGENDARY CHARACTERS TO IMMORTALIZE IN HAND-PAINTED, COLD-CAST PORCELAIN SCULPTURES. RENOWNED HOLLYWOOD SCULPTOR, GREG ARONOWITZ, IS PROUD TO PRESENT...



**EMPEROR PALPATINE**  
8.5 INCHES TALL  
LIMITED EDITION 2500 PIECES.

CERTIFICATE OF  
AUTHENTICITY INCLUDED  
\$149



**G'KAR**  
AMBASSADOR OF NAR  
9" TALL LIMITED EDITION OF 1500 PIECES  
CERTIFICATES AUTHENTICITY INCLUDED \$189

G'Kar & Babylon5 TM & © 1998 Warner Bros. All rights reserved.

Emperor Palpatine TM & © 1998 Lucasfilm Ltd. All rights reserved.



**BATTLESTAR** 4 3/4" X 7 3/4" BASE, 3 1/2" TALL  
LIMITED EDITION OF 1500 MASTER-CRAFTED SCULPTURES \$129  
Battlestar Galactica TM & © 1997 U.C.S.



**I AM  
LOCUTUS  
OF BORG**

THE NOBLE CAPTAIN OF  
THE U.S.S. ENTERPRISE HAS  
BEEN CAPTURED AND  
ASSIMILATED INTO THE  
COLLECTIVE KNOWN AS  
**THE BORG...**

8 1/2" TALL · LIMITED  
EDITION OF 5,000 MASTER-  
CRAFTED SCULPTURES.  
CERTIFICATE OF  
AUTHENTICITY INCLUDED.  
\$149

TM & © 1998 Paramount  
Pictures. All Rights Reserved

**STAR TREK:  
THE NEXT GENERATION**

PLEASE RETURN THIS FORM WITH YOUR ORDER

QTY.

<input type="checkbox"/>	AMBASSADOR G'KAR	\$189
<input type="checkbox"/>	BATTLESTAR	\$129
<input type="checkbox"/>	LOCUTUS OF BORG	\$149
<input type="checkbox"/>	EMPEROR PALPATINE	\$149

POSTAGE and HANDLING

\$8.00 FOR FIRST ITEM.

FOR EACH ADDITIONAL ITEM, ADD \$3.00.

NY RESIDENTS ADD 8.25 % SALES TAX

YOUR DAYTIME PHONE NO.

NAME

STREET ADDRESS

CITY

STATE

ZIP

METHOD OF PAYMENT

- ☐ CASH ☐ CHECK ☐ CHARGE  
☐ MASTERCARD ☐ VISA

ACCOUNT NO.

CARD EXPIRATION DATE: MO.

YR

TOTAL ENCLOSED \$

SEND CHECK OR MONEY ORDER TO:

**STARLOG GROUP INC.**  
475 PARK AVENUE SOUTH  
NEW YORK, NEW YORK 10016



# YOUR FAVORITE DS9 CHARACTER BALLOT

## Mail to:

DS9 Character Poll, STARLOG,  
475 Park Avenue South, 8th Flr,  
NY, NY 10016

## A) STARFLEET'S FINEST

### VOTE FOR TWO

(Mark Your First Choice with a 1,  
Your Second Choice 2)

- |   |                                       |
|---|---------------------------------------|
| <input type="checkbox"/> Sisko          | <input type="checkbox"/> Jadzia Dax   |
| <input type="checkbox"/> Worf           | <input type="checkbox"/> Ezri Dax     |
| <input type="checkbox"/> Bashir         | <input type="checkbox"/> O'Brien      |
| <input type="checkbox"/> Nog            | <input type="checkbox"/> Jake         |
| <input type="checkbox"/> Keiko          | <input type="checkbox"/> Kasidy       |
| <input type="checkbox"/> Jennifer Sisko | <input type="checkbox"/> Joseph Sisko |
| <input type="checkbox"/> Write-In_____  |                                       |

## B) ULTIMATE ALIENS

### VOTE FOR TWO

(Mark Your First Choice with a 1,  
Your Second Choice 2)

- |  |                                     |
|--|-------------------------------------|
| <input type="checkbox"/> Odo           | <input type="checkbox"/> Kira       |
| <input type="checkbox"/> Quark         | <input type="checkbox"/> Garak      |
| <input type="checkbox"/> Ziyal         | <input type="checkbox"/> Morn       |
| <input type="checkbox"/> Leeta         | <input type="checkbox"/> Jadzia Dax |
| <input type="checkbox"/> Worf          | <input type="checkbox"/> Ezri Dax   |
| <input type="checkbox"/> Write-In_____ |                                     |

## C) KLINGON KINGS

### VOTE FOR ONE ONLY

- |                                 |  |
|---------------------------------|--|
| <input type="checkbox"/> Martok | <input type="checkbox"/> Gowron        |
| <input type="checkbox"/> Kor    | <input type="checkbox"/> Alexander     |
| <input type="checkbox"/> Worf   | <input type="checkbox"/> Write-In_____ |

## D) FAVORITE FERengi

### VOTE FOR ONE ONLY

- |  |                                |
|--|--------------------------------|
| <input type="checkbox"/> Rom           | <input type="checkbox"/> Zek   |
| <input type="checkbox"/> Ishka         | <input type="checkbox"/> Brunt |
| <input type="checkbox"/> Quark         | <input type="checkbox"/> Nog   |
| <input type="checkbox"/> Write-In_____ |                                |

## E) BEST BAJORANS

### VOTE FOR ONE ONLY

- |                                   |  |
|-----------------------------------|--|
| <input type="checkbox"/> Kai Winn | <input type="checkbox"/> Shakaar       |
| <input type="checkbox"/> Bareil   | <input type="checkbox"/> Leeta         |
| <input type="checkbox"/> Kira     | <input type="checkbox"/> Write-In_____ |

## F) ACE ANTAGONISTS

### VOTE FOR ONE ONLY

- |   |  |
|---|--|
| <input type="checkbox"/> Dukat          | <input type="checkbox"/> Weyoun        |
| <input type="checkbox"/> Female Founder | <input type="checkbox"/> Damar         |
| <input type="checkbox"/> Tain           | <input type="checkbox"/> Kevan         |
| <input type="checkbox"/> Brunt          | <input type="checkbox"/> Kai Winn      |
| <input type="checkbox"/> Eddington      | <input type="checkbox"/> Write-In_____ |

## G) HOLOGRAMS & WRITERS

- |                                       |  |
|---------------------------------------|--|
| <input type="checkbox"/> Vic Fontaine | <input type="checkbox"/> Benny Russell |
|---------------------------------------|--|

## Vote for Your Favorite DS9 Characters!

**W**hich *STAR TREK: DEEP SPACE NINE* characters do you like best? Who are Starfleet's finest heroes? The ultimate aliens? The favorite Ferengi? The kings of Klingons? The best Bajorans? And the bad guys you most love to hate?

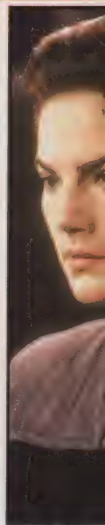
We want to know *your* opinion. So, check out the ballot on this gatefold and mail in your choices—either listed on a postcard, a photocopy of the ballot or (you're *not really* going to tear up this gatefold, are you?) if you must, this torn-out gatefold.

Send your choices to: *DS9* Character Poll, STARLOG, 475 Park Avenue South, 8th Flr, NY, NY 10016 or E-mail [communications@starlog-group.com](mailto:communications@starlog-group.com). Please vote only once. Multiple ballots from the same individual will be discarded.

Note that some characters—who qualify in more than one category—are listed twice on this ballot. All, however, are only pictured once.



**Captain Benjamin Sisko**  
(Avery Brooks)



**Lt. Com. Jadzia**  
(Terry L)

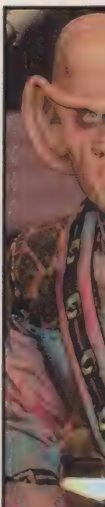


Design and Layout: Jim McLernon

**Odo**  
(Rene Auberjonois)



**Colonel Kira**  
(Nana Visitor)

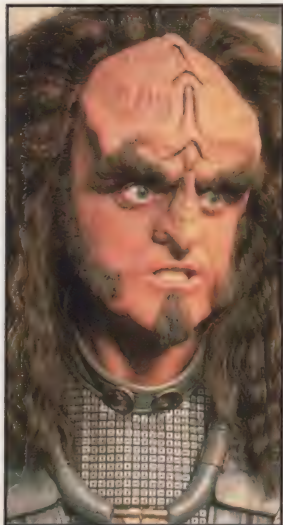


**Quark**  
(Armin)

## KLINGON KINGS



**General Martok**  
(J.G. Hertzler)



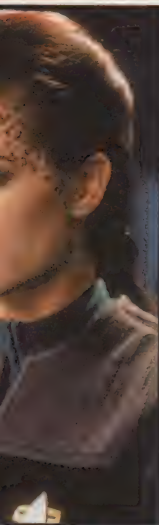
**Chancellor Gowron**  
(Robert O'Reilly)



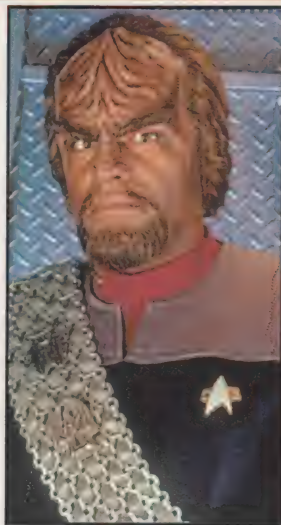
**Kor**  
(John C)

All Photos: Trademark & Copyright 1998 Paramount Pictures





Commander  
Riker  
(James Van Der Beek)



Lt. Commander  
Tucker  
(Michael Dorn)



Chief Miles O'Brien  
(Colm Meaney)



Dr. Julian Bashir  
(Alexander Siddig)



Ezri Dax  
(Nicole deBoer)

## ULTIMATE ALIENS



Garak  
(Andrew Robinson)



Leeta  
(Chase Masterson)



Ziyal  
(Melanie Smith)



Morn (Mark Allen  
Shepherd)

## FAVORITE FERengi



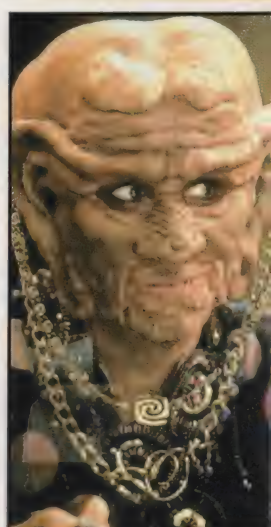
Alexander  
(Marc Worden)



Rom  
(Max Grodénchik)



Grand Nagus Zek  
(Wallace Shawn)



Ishka  
(Cecily Adams)



## T (FRIENDS & FAMILY)



**Ensign Nog**  
(Aron Eisenberg)



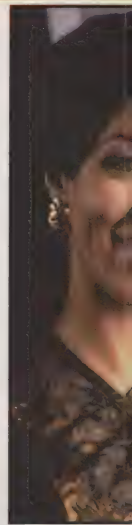
**Jake Sisko**  
(Cirroc Lofton)



**Keiko O'Brien**  
(Rosalind Chao)



**Kasidy Yates**  
(Penny Johnson)



**Jennifer**  
(Felecia)

## ACE ANTAGONISTS



**Gul Dukat**  
(Marc Alaimo)



**Weyoun**  
(Jeffrey Combs)



**The Female Founder**  
(Salome Jens)



**Gul Damar**  
(Casey Biggs)



**Enabran**  
(Paul Doo)

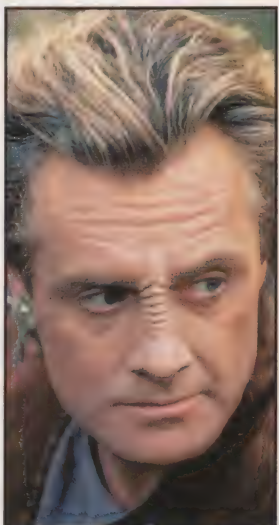
## BEST BAJORANS



**Brunt**  
(Jeffrey Combs)



**Kai Winn**  
(Louise Fletcher)



**Minister Shakaar**  
(Duncan Regehr)



**Vedek Bareil**  
(Philip Anglim)



**Vic Fontana**  
(James D.)





**r Sisko**  
**(M. Bell)**



**Joseph Sisko**  
**(Brock Peters)**



**Tain**  
**(Moley)**



**Eddington**  
**(Kenneth Marshall)**

**PROGRAM**

**WRITER**



**taine**  
**(Darren)**



**Benny Russell**  
**(Avery Brooks)**





All Bug's Life Art: Copyright 1998 Disney Enterprises, Inc./Pixar Animation Studios



Design & Layout: Rick Teng



It's no secret which of the seven deadly sins Hopper (Kevin Spacey) is guilty of—greed and sloth!







Pixar's CG tale  
*A Bug's Life* isn't just  
brain candy—the story  
of Flik (voiced by Dave  
Foley) and the brave  
ants' battle with the  
grasshoppers springs  
from an Aesop's fable.

# Vice

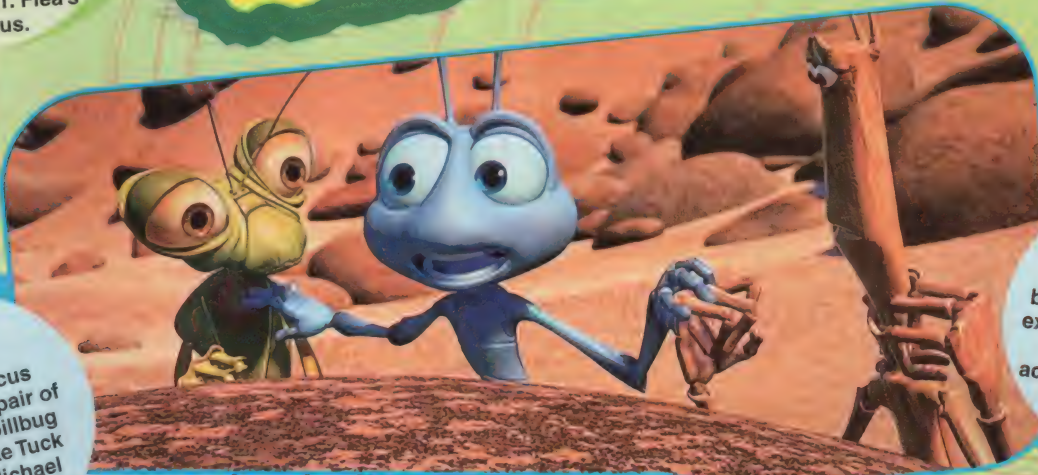
from the

# Garden



Heimlich the caterpillar  
(Joe Ranft), Slim the  
walking stick  
(David Hyde Pierce),  
Francis the ladybug  
(Denis Leary) and  
Rosie the spider  
(Bonnie Hunt) are  
part of P.T. Flea's  
Circus.

Not every circus  
can boast a pair of  
Hungarian pillbug  
acrobats like Tuck  
and Roll (Michael  
McShane).



He may be  
tiny insect,  
but at heart of a s  
beats beneath  
exoskeleton.  
more, see  
accompanying  
on page 4





# Always Hidden

Production designer Bill Cone and the rest of the feature's creative team proved design can govern—even in a thing so small.



only a  
but the  
soldier  
with Flick's  
to learn  
the  
story  
3.



Manny the praying mantis magician (Jonathan Harris) makes faded Harris work like a charm.

Princess Atta (Julia Louis-Dreyfus) and the Queen (Phyllis Diller) preside over the colony with regal grace.







His name may be Francis, but this bug's no lady. You got a problem with that?

The scuttlebutt on P.T. Flea's Circus says that its owner is a bit of a creep.



Trundling through the clover, Dim the beetle (Brad Garrett) lives up to his name—he's not the brightest arthro in the pod.





Disney • PIXAR

# a bug's life

The Magnificent Seven of insects defend the ants in Pixar's heroic CG fantasy.

BY DAVID HUTCHISON



**b**ack in summer 1994, before *Toy Story* was completed, a trio of Pixar directors and writers pitched the basic concept of *A Bug's Life* to Disney animation execs Tom Schumacher and Peter Schneider. Despite the fact that *Toy Story* was proving to be more of a challenge to complete than the CG scientists at Pixar had anticipated, Joe Ranft, Andrew Stanton and John Lasseter wanted an even bigger challenge: creating fantasy characters out of insects in a real-world, organic setting populated with a cast of thousands and filmed in widescreen CinemaScope in the grand style of a Hollywood epic. At that time, no one knew that *Toy Story* would go on to become a worldwide phenomenon grossing \$360 million and selling more than \$22 million worth of videocas-



Pixar's John Lasseter, a two-time Oscar winner, gained fame in the early days of computer animation with his skill at imbuing inanimate objects with human emotion.

settes. But Disney gamely gave the go-ahead to Pixar's "Epic of Miniature Proportions" and so began a four-year production process.

Ranft explains that the story sprang from the old Aesop's fable of the grasshopper and the ants. While the grasshopper fritters away spring, summer and fall, the ants work relentlessly, accumulating a harvest for the long winter—when the unprepared grasshopper will starve. "We began," says Ranft, "by asking the question: What if that grasshopper came back with a gang to thump on the ants?"

In this case, the grasshopper in question is Hopper (voiced by Kevin Spacey), who leads his legions against the industrious anthill. In a nod to the *Seven Samurai*/*Magnificent Seven*/*Three Amigos!* tradition, Flik the ant (Dave Foley) hires members of P.T.'s Flea Circus as mercenary protectors. Thus, the film's protagonists include male ladybug Francis (Denis Leary), walking stick Slim (David Hyde Pierce), black widow spider Rosie (Bonnie Hunt), praying mantis Manny (Jonathan Harris),





Kevin Spacey lends his acting skills to the menacing Hopper—a very scary insect who raids the ant colony every year.

moth Gypsy (Madeline Kahn), dung beetle Dim (Brad Garrett) and others. Together, all these species represented a special challenge to Pixar.

Stepping this deeply into the organic world would require co-directors Lasseter and Stanton and the Pixar artists and computer scientists to push their tools to a level of complexity far beyond *Toy Story*. "John wanted plants with a translucency effect," states Dr. William Reeves, one of the film's technical directors. "And he wanted iridescent reflections off the hard insect exoskeletons, and many more complicated and unusual lighting effects."

"The film was definitely a stretch. I've worked with John for 15 years now," Reeves notes, "and he doesn't let *anyone* sit back. He's always pushing us to expand what is possible in CG filmmaking."

Director Lasseter, already a two-time Oscar winner for his work at Pixar, explains the unique blend of computer technology and art that has placed Pixar at the front rank of the CG revolution. "It's true that Bill Reeves and Eben Ostby are two of the most brilliant computer scientists in the world working on computer animation," he says, "but our approach at Pixar has always been that it is all about story and characters."

## Computer Bugs

Still, the production pipeline at Pixar differs markedly from the usual Disney method of organization in many respects. It all begins with a pencil. During the early stages of story

development, storyboards are put up in the traditional manner. However, when the first story reels are created, the computer and video take over.

Reeves outlines the process: "The storyboards get put up on video via an Avid system. As in traditional cel animation, the boards go to the layout department, and that's the first time a scene is actually brought up on a computer. The layout department sets up the camera, but in a CG film, it is done in 3-D space. All of our sets and environments are 3-D models. So, in setting the scene, the layout department has to bring up all the models and environmental pieces that the modeling department has built. They lay out the positions of the characters and the camera in very

attempted. The director approves the layouts, and individual scenes are sent to an animator."

And next is the first major departure from the traditional Disney model. Animators are assigned by scene rather than character; this means a scene is not passed around from one animator to another. Each animator gets to do *all* of the characters in the scene that they are given. On the plus side, this system can produce extremely detailed and subtle interactions between characters; on the other hand, a director has to watch very carefully that acting continuity is maintained.

"We find," Reeves explains, "that there is so much knowledge and planning in the understanding of a scene that an animator must go through while working on his lead character that it really should apply to the other characters as well. Handing the scene off to someone else for each character causes that second, third or even fourth person to have to re-think all of the things going on in the scene. We find it's better to leave the scene with one animator and have that person flesh out the entire scene."

"Still, some animators do a better job on some characters than others, so certainly



The film's epic widescreen format—teeming with hundreds of characters—is accompanied by a full 112-piece symphonic score by *Toy Story* vet Randy Newman.

basic form within the scene.

"They put in the timing as determined by the editing department from the scratch dialogue and effects tracks. They basically block it out. If a character moves across the frame, they just drag the character's image across the screen. Oftentimes that which seems to work perfectly in storyboard requires adjustments the first time that rough camera moves or character actions are

there is some assigning done on the basis of handing a scene to an animator who seems to understand the lead character of that scene best. So while there is still some animator casting in that way, by and large, scenes do not get passed animator to animator to do the individual characters."

Nor does the detail work go to other teams. "When you get a scene," affirms directing animator Glenn McQueen, "the animator is responsible for all the main characters, and that includes *everything* down to their antennae and toes; those detail tasks are not passed off to others to complete. By this film's end, I would say that almost all of the animators—and we had over 50—will have worked with almost all of the characters at one time or another."

So, at what point does the animator put aside the pencil and reach for the mouse? "When an animator is assigned a scene,"



Bright, new *Bug's Life*. Lasseter pushed for unusual lighting and transparency effects that go far beyond what was possible in *Toy Story*.





It's just a pile of trash under the porch of an old trailer, but from Flik's eyeview, it's Manhattan. Taxi bugs zoom by billboards advertising brands named after the animators' children.

Reeves explains, "he gets a set of files that define what layout did with the shot. It will have camera angles and moves. Some animators will first pick up a pencil or work up some quick thumbnails or experiments before turning to his work station. Not everybody does that by any means, but quite a few of them do doodles first.

"Then they bring up the scene on their machine and a main window shows how the shot looks from layout. There is what we call the Main Cam View, which is essentially the view that the final image will take. In addition, the animator can view the scene or action from many different angles while they're working on it: maybe a top view or several side angles. For complicated dialogue, they can set up an extra view as a close-up on a character's face, and no matter how or where the character moves in the Main Cam View, the extra window will always show the character's face. It's very handy for maintaining the flow of movement in today's complicated layouts."

## Insect Views

Besides these views, CG animators also have the computer equivalent of an animator's exposure sheet or time line—usually most conveniently placed across the bottom of the screen from left to right. Various frames can be selected for quick playback the way an animator would flip through a stack of drawings, except, of course, the animator can rock and roll backwards and forwards.

"Each character has a certain set of controls," Reeves explains. "We call them AVARS, which stands for Articulated VARiableS. They work much like a puppet or marionette. By this point, the animator is never sketching the character's shape, but is rather controlling the shapes which have been programmed into the character. It's like having a built-in model sheet.

"Of course, it is not as direct as working with a pencil—there you just draw the line where you want it. Here the computer saves the animator from all the drawing and allows him to focus on movement and bringing the

character to life. But, you have to know what AVAR or set of AVARS to adjust.

"The characters in *A Bug's Life* have thousands of controls, but many of these are not used by the animators; they are functions for the light and shading crews. However, it isn't unusual to have 500 controls on a particular character. The complexity of facial expressions demands most of these controls. Certainly, no one uses all of the controls in every scene, but there's the potential for a lot of flexibility in the models.

"So you go to a menu for that character, select the various controls that you want to use and bring them into your worksheet area," Reeves continues. "You decide on a particular frame and decide that you want more of this and less of that, and then 10 frames later you want these other changes. The whole system uses key frame animation, which traditional cel animators use as well. The difference is that the computer fills in all the in-betweens. If you want the eye to fully

frame 15, you don't want it to be .5 but .66; you can do that. You can fill in every frame, if you want, as a key frame, but typically the animators opt not to do that. They let the computer take the load of the drudge work.

"There are curves that define how the AVARS change value, and you can change the shape of those curves with an on-screen control. So, instead of providing individual frame values, you can select your values at sparse frames. You can see the curves and control their shapes. It gives you a graphical sense of animation timing.

"At any one time, you can ask for a preview of your scene or any sub-set of your scene to see how it works in real time. Of course, there are lots of undos so you can go back and change things, and you can save multiple versions. It's ideal for the animator, since you don't have to invest a lot of time drawing. You can spend your time refining the movement.

"Most of the artists at Pixar work by lay-



Positioning the characters in 3-D space on rough and broken surfaces was a new challenge for the CG filmmakers.

open at frame 10, you might set the AVAR at one which means open. Then at frame 20 you want it to be closed, so you set the AVAR at zero for frame 20. The computer automatically draws the steps in between ramping down the eyelid on the intervening frames. Now, you can also decide that maybe at

ering in their animation; that is, they start with broad strokes to get the basic blocking and timing, and then refine from there. So, at any one time, you have a preview of how the complete shot works. As the animator develops the detail in a scene, his idea of what's important in the scene may slowly



evolve so that eventually the animator may discover that what's important is getting the dialogue to match exactly or perhaps getting the movement with another character," Reeves says.

## Acting Bugs

When an animator is beginning a scene, most of the basic acting decisions have been determined by the vocal talent working with the film's director and directing animators. There are often four or five recording sessions, sometimes spread out over two years.

The vocal cast for *A Bug's Life* is an eclectic mix of performers—also including Julia Louis-Dreyfus, Phyllis Diller, the late Roddy McDowall, Edie McClurg and *Toy Story* veteran John Ratzenberger. Director Lasseter emphasizes that when casting a film, he looks for vocal quality and acting talent. "Sometimes we'll extract some audio clips from someone we're interested in and just put the voice up against the storyboard drawing to see if it fits or not. We never ask our actors to 'do' a voice. Some people assume that since they are doing animation, they have to put on a cartoony voice. We're looking for a high degree of believability—it has to sound as real as you and I talking," Lasseter says.

Frequently, the recording sessions are character discovery experiences for the directors and writers. Parts may be expanded, because of what a specific actor brings to a role. "A good example," Ranft explains, "is the character of Molt, voiced by Richard Kind [of *Spin City*], sort of the idiot brother of the villain, Hopper. Now, Kevin Spacey as the villain is pretty darn serious—he's a very scary guy. And then we have this really dumb grasshopper as his sidekick. We had to ask ourselves, why would Hopper keep him around? So, we decided that Molt is Hopper's brother and Hopper promised his Mom that he would always take care of him, so he's stuck with this dork. And Richard is so funny in this role that John decided that we had to have this guy stay at the end. So, when all the grasshoppers are driven off, Molt stays behind to work as the strong man in P.T. Flea's Circus."

During the storyboard stage, the crew gets to voice the character scratch track before actors are hired and the recording sessions begin. Ranft was voicing five or six characters on the scratch track, but Heimlich, the fat German caterpillar, really came to life through Ranft's exuberantly silly German accent, so Lasseter and Stanton asked him to lend his vocal talents to the final film.

Ranft claims that he mixed a little of his own German ancestry with bits from Sergeant Schultz of *Hogan's Heroes*, a little Augustus Gloop of *Willy Wonka & the Chocolate Factory* and Dr. Strangelove. "It was a natural fit," Ranft admits, "since many of us at Pixar come from the class clown category when we were growing up."

"Traditional animation makes use of live-action reference material, and it isn't any different for CG at Pixar," says McQueen.



Heimlich, exuberantly performed by writer Joe Ranft, shares a moment with Slim, the intellectual walking stick voiced by David Hyde Pierce.



*Bug's Life* director Lasseter, producers Kevin Reher and Darla Anderson, and co-director/screenwriter Andrew Stanton maintained the happy colony at Pixar over the four-year production schedule.

"We videotaped the actors as they read their lines. It's something we did on *Toy Story*, and it proved invaluable. For example, the animator will not only have Spacey's line reading as Hopper, but he's able to see Spacey's performance, too.

"Generally speaking, the director will make seven or eight takes of a line reading, and of those takes, John and Andrew will select one for the film. The animator will be able to see their process of going through all the other takes that weren't selected. So, that can give an animator a wide range of facial expressions and gestures to study. For example, an animator may decide that he really likes what the actor was doing with his eyes in take four and a gesture in take five, when in fact vocal take number seven was the one that John and Andrew selected.

"Also, the animator can video himself or another animator acting out the shot," McQueen continues. "We have a room here with mirrors on all four walls. So, if you set up the camera just right, you can shoot your action and actually see it from several different points-of-view at once. And that really helps the animator figure out how the weight

shifts from one foot to another on a step or how the balance shifts. It helps the animator discover subtle secondary movement that you might not think of if you were just sitting down animating in front of your machine. A lot of serendipity happens when you explore in this way.

"For example, watch a couple of people talking to each other across the room; just watch their feet. It always amazes me how much people walk around—take tiny little compensation steps. There is an amazing amount of footwork involved in just standing and talking to someone else. There are the obvious main gestures that everyone is aware of, but it really takes a good sense of observation to pick up on all the subtle gestures that aren't immediately obvious."

## Insect Moves

In addition to videotaping the actors, some pre-production time was spent watching insects in close-up. The Pixar animators really got to know their bugs.

"We had someone come in whose specialty was insect locomotion, and he had incredible footage of crawling insects on treadmills



Lasseter established many scenes with out-of-focus backgrounds—just as they would appear in a close-up live-action shot.



Design & Layout: Rick Teng

in front of a grid,” says McQueen. “He showed us all the different insect gaits and how they changed from one to the other. And we used that a fair bit at the beginning of production to establish some character walks, most notably Dim, the big dung beetle. In terms of acting, there wasn’t much to learn there. Since so many of the characters are anthropomorphized, few of them walked around on six or eight legs; Rosie, the black widow spider, was an exception. Most of the characters were animated as bipeds. It was useful to see how bugs move and to find out what people think of when they think of bug movement. It also helped us draw the line between appealing motion and ‘buggy’ motion.

“The less appealing characteristics of insects were emphasized for the villains, such as antenna twitches and other buggy jerks. The ants stayed with two arms and two legs, though there are shots where four arms and two legs are visible. We found that with the grasshopper characters, the extra set of arms really accentuated their otherworldliness.

“David Hyde Pierce’s character Slim, a walking stick, was a really tough guy to work

with compositionally because he has such long arms. And while it’s easy for an animator to go into the mirror room and act out what the upper arms are doing, it’s always kind of a difficult decision about what the lower arms should be doing. Should they be mirroring the upper arms but delayed a little bit? Should they be in an entirely different pose? What we did mostly was go with mirroring or kept the lower arms in a pose that amplified Slim’s feeling. It helped sell the character in the scene without cluttering up the frame too much.”

*A Bug’s Life* features 22 major characters. The unusually large cast proved particularly formidable, especially in working in the wide 2.35 aspect ratio of CinemaScope. “We always have to be aware of where in the frame the audience’s attention is being drawn,” says McQueen. “It all starts in layout with lens and camera placement and then goes to animation, with, ‘What are the characters doing and when are they doing it?’ The final polish comes in lighting and shading; maybe the background characters are softened slightly or maybe a nice key light picks out the principal character.”

CG artists tweak and refine right up until the scenes are printed to film. Lasseter half-jokingly remarks, “Our films are *never* finished, they are just released.

“I love this medium,” he affirms, “because we are always experimenting. I go to work every day and I see something that I have never seen before in my life, and that’s inspiring. We’ve based the whole workings of the studio around that.”

Pixar’s award-winning short films have always stood out from the rest of the industry, partly because of the unique working relationship at Pixar between computer scientists and animators.

“When I began at Pixar in the early ‘80s,” John Lasseter explains, “I didn’t sit down with Bill and Eben and try to learn everything they knew so I could do it myself—which you have to understand is the common way that computer animation was handled back in 1983. Instead, we created a *team*: their knowledge of computer science and my knowledge of animation. Out of that grew the whole philosophy of Pixar, which is: Art challenges technology and technology inspires art.”







Selected Photos: Courtesy Joan Weldon

Meeting famous people was a Hollywood career highlight, says Joan Weldon (seen here in a current portrait).

By TOM WEAVER

**F**ilmdom's fairest exterminator, Joan Weldon followed an unlikely route to her career in giant-pest control. She began taking piano lessons as a child and, at 15, switched to voice lessons. Two years later, without ever having made a public appearance, she auditioned for the San Francisco Opera Company and became the youngest singer ever placed under contract

by that organization. While appearing with the Los Angeles Civic Light Opera Company, she came to the attention of Warner Bros., who offered her a contract. Though her big-screen career was relatively short, she made a lasting impression on SF fans battling a horde of humongous ants in the classic *Them!*

**STARLOG:** What did you do to fill out your contract days at Warners?

**JOAN WELDON:** I did six pictures within a year. Six pictures...within a year. So I think that answers your question [laughs]! Warner Bros. was six days a week. And working six days a week, even at my age (I think I was 20), was too much. Every day, I was in wardrobe and makeup at 6 a.m.

**STARLOG:** I found some behind-the-scenes paperwork on *House of Wax* that indicates that, during pre-production, you might have worked one day.

**WELDON:** The only thing I might have done is tested for it. God forbid you should have a day off! They didn't believe in that. They really utilized you, whether you were right or wrong for a part [laughs]! I remember I screen-tested for *King Richard and the Crusaders* [1954] only because I had a day off! And, if my name is connected with *House of Wax*, then I probably tested for that,

too. They kept you hoppin'—which was fine. It was hard *then*, but in retrospect, you got a lot of experience.

**STARLOG:** What was your reaction when you got assigned to *Them!*? Be honest!

**WELDON:** [laughs] Well...not a lot! Number one, I *hated* science fiction pictures—I just *really* didn't like them. And they *still* aren't to my tastes, I still don't go to them. I didn't think much of *Them!* when I read the script. I just knew that my character was a scientist, and I was hoping that somewhere along the line there would be some love interest. But [director] Gordon Douglas did not want a thing—not a *thing*—to refer to any kind of romance whatsoever. It was totally devoid of any interplays with anybody. The ants were supposed to be the stars. Of course, the major thing was [the message] that, when you disrupt the world with the kinds of bombs that we were releasing, it's only going to do more destruction to Earth. *Them!* was an anti-war, anti-nuclear message.

**STARLOG:** So how did you "ease into" making the movie?

**WELDON:** For starters, I went to wardrobe and saw Moss Mabry. He said, "I've got this idea for a beautiful wool suit. This is the material..." And high heels! I said, "In the desert? A wool suit? And a hat?" He said, "Well, you're coming from Washington and



Flanked by James Whitmore and James Arness, exterminatrix Weldon descends into the desert ant hill to battle *Them!*



All Them! Photos: Copyright 1954 Warner Bros.

## Long ago, it was Joan Weldon vs the giant ants, US against **THEM!**

you're supposed to be very much a *scientist*." I said [*sighs*], "All rightee..." [*Laughs*] To me that was ludicrous, but there was nothing I could do about it.

**STARLOG:** There were umpteen versions of the script, all very different from each other. In one draft, the conclusion takes place in an amusement park, and your character is chased by the ants through a tunnel of love, through a funhouse—

**WELDON:** Oh, no, no, no. My recollection is that the script that I first got was the movie.

**STARLOG:** Jack Warner was unenthusiastic about *Them!*, and an executive named Steve Trilling thought it was stupid.

**WELDON:** It was *not* really thought of as anything that was gonna be a major picture. Not at *all*, as far as Jack Warner and Trilling were concerned. And even [studio executive/Warner son-in-law] Bill Orr. It was just another picture. Ted Sherdeman was one of the writers at the studio, and he had always wanted to do this kind of a movie. He decided that he was gonna write an anti-war movie about how these kinds of warheads were going to discombobulate Earth, discombobulate *nature*, in a major way. It was a terribly anti-nuclear picture, and if you're going to be anti-nuclear, you're going to be anti-war [*laughs*]!

**STARLOG:** While making the movie, did

you think you were doing something new and exciting, or did you think to yourself, "What the heck have I gotten myself into here?"

**WELDON:** I knew that it had to be made and I knew that I was under contract and couldn't choose the pictures I wanted. It was a job, and I had made a commitment, and I would never try to release myself from a commitment. There was nothing I could do. At that time, *Them!* was just another picture—and a very *tough* picture to make, because of the heavy wool suit I wore. We were in the Mojave Desert. I guess the men also had to feel it, because they had lots of clothes on. Poor Teddy Gwenn—he had a suit and a tie and a hat, and I had the hat and the high heels and the hose [*laughs*]. And, in those days, you wore girdles, and *they* were heavy! The hose and the high heels and the hat and the wool suit, with a little light blouse underneath the wool suit, and it's 110. In the *shade*.

**STARLOG:** And the blowing sand?

**WELDON:** Oh, that was "wonderful" [*laughs*]! Ab-so-lute-ly wonderful. Every grain of it that was blown onto your face. When you were through at the day's end, it was like, "Stay under the shower as long as you can," and get all that stuff out of your hair! We were in an area where I think the

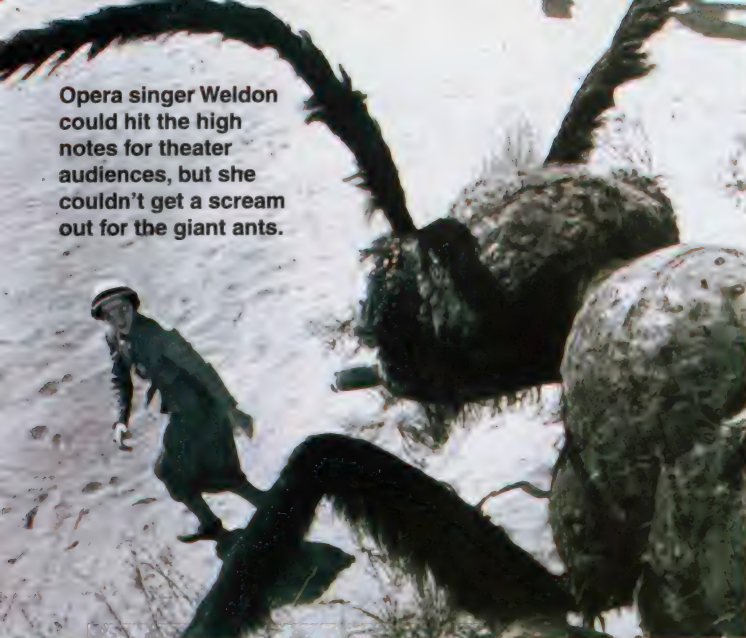
best restaurant they had was a coffee shop. This was up near Palmdale, and back then Palmdale was a "jumping-off" place. You didn't go to Palmdale!

**STARLOG:** According to Warner publicity, when the cast and crew did go into Palmdale, they were instructed not to converse with locals about the movie, because the studio wanted to keep the ants a secret.

**WELDON:** I would venture to say that that was true, because I remember that we did stick pretty much to ourselves. In Palmdale, we stayed at a motel—not very fancy. They put us all in the same place and, if I'm not mistaken, they had dinner brought in. When we finished shooting, we would go back to the motel, eat and go to bed! We sat around after dinner and chitchatted at the table, but people were too tired to do anything but maybe look over the next day's dialogue and go to sleep. I remember there weren't any locks on the doors at that motel, because I would have locked my door if there was a lock. One night I was sound asleep, and in Onslow Stevens walked. He opened the door and there was light behind him from the hallway. I must have said something like, "What are you *doing*? What do you want? Is everything OK?" That's when I realized he was still asleep, and *sleepwalking*! I took my arm and pointed it and said [*commandingly*], "Go



Opera singer Weldon could hit the high notes for theater audiences, but she couldn't get a scream out for the giant ants.



back to your room...!" I still remember that gesture! He just turned around and walked back to his room, and I went and closed *his* door and *my* door! It was funny when I realized that he was sound asleep.

**STARLOG:** Stevens had a career that went way back. Was he a nice guy?

**WELDON:** Oh! He was *such* a lovely man! A *sweet*, lovely gentleman and a fine actor.

**STARLOG:** Sean McClory's recollection was that Stevens was a nudist and he wanted McClory to try it!

**WELDON:** Oh, that's a *hoot*! OK, then I shall 'fess up: When he was sleepwalking, he didn't have any *clothes* on [laughs]! I just thought he didn't have clothes on because he was very hot and they didn't have any air conditioning! I forgot to tell you he was naked—I mean, I *didn't* forget to tell you, I just didn't think it was appropriate! When I realized he was asleep and stark naked, that's when I used my arm as if I was on an opera stage—"Go

back to your room!" I felt like a Valkyrie [laughs]! Afterwards, I thought it was just so funny, I was hysterical—I don't think I slept the rest of the night!

Then—from the ridiculous to the sublime!—we spent several nights down in the Los Angeles storm drains. That was terribly, terribly cold. Very cold and *very* damp. We worked at night—all night long—and I'm a day person! The hours never bothered me,

absolute lovely man. *Very* private...and he was in great pain. He was riddled with arthritis. But when they said, "Camera! Action!", you would never know there was a thing wrong with him. He was just *right there*, and he would *move*, and the moment they said, "Cut!", he would crumble. His manservant would come in on the set and help him off.

**STARLOG:** You were also in the one scene Fess Parker had.

**WELDON:** [laughs] Oh, yes! He was very funny; I liked his portrayal. When Walt Disney saw *Them!*, he said, "I would like to see that young man [Parker] about playing Davy Crockett," and that's how Parker got *Davy Crockett* [the Disney TV series].

**STARLOG:** Early on, there was talk of *Them!* being in color and maybe even 3-D, but then a studio memo went around that said, "*Them!* will now definitely be black-and-white and no 3-D, and we want to cut every corner to bring down costs."

**WELDON:** I remember that they talked about 3-D, but the color I don't remember. It would have been terrible in color. The *ants* would have been very attractive, because they had very pretty eyes—they were colorful. And their bodies were brown—brown hair. They were *not* that ghastly to look at [laughs]! But in *black-and-white* they are.

**STARLOG:** The ants themselves—how were they operated?

**WELDON:** It's very funny, everybody has their own recollection. My recollection is that they were on wires, like large marionettes. They were very hairy; they were very big, probably six feet high and six feet wide. That does not include the legs that dangled out here and there.

**STARLOG:** Did you think, when you saw them in operation, that they would be effective on screen?

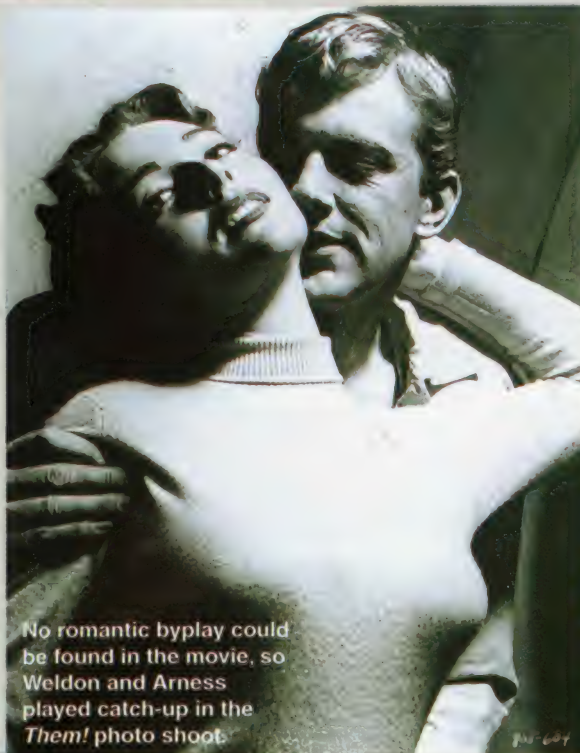
**WELDON:** Ummmm...not really! But they certainly *were*.

**STARLOG:** Is it true that you weren't able to scream in *Them!* the way they needed?

**WELDON:** That's right, I couldn't scream. At the same time, I was doing a concert at the Hollywood Bowl and I could hit a high C for you, but I couldn't scream [laughs]! Years later, I found out I *could* scream—I went to visit a friend in the Hollywood Hills, and I opened the screen door and I thought, "What's that little black thing down there?" So I went in the house and I said, "Dick, come here. What's that?" He said [casually], "Oh! A tarantula." A tarantula! I screamed bloody murder! I went into the kitchen, and I kept screaming!

**STARLOG:** Part of the reason *Them!* was put together quickly may have been that Warners wanted to get it out before Paramount released *The Naked Jungle*, another "ant movie."

**WELDON:** I don't remember anything about *The Naked Jungle*, but I know that there was no kidding around when we were making *Them!*—this was all business. I've



No romantic byplay could be found in the movie, so Weldon and Arness played catch-up in the *Them!* photo shoot.

being at the studio at 6 a.m., but it was working all night that bothered me. I'll never forget those drains. It was chilling to the bone—it was *so* cold in there.

**STARLOG:** Gordon Douglas was someone else who didn't take *Them!* seriously when he was first assigned to it—he said at one point that they should get Dean Martin and Jerry Lewis to star!

**WELDON:** He wasn't quite sure what he was doing—I mean, nobody really did! Gordon was all right, he was fine, no problems, but he related better, I think, to the *men*, he was really a man's director. (He was always "playing Jimmy Cagney"—he *loved* to imitate Cagney. And he was very *good* at it!) James Whitmore and James Arness were both very nice, very pleasant, very professional. Edmund Gwenn was a doll—an

Non-SF fan Weldon nevertheless remains "very impressed" with *Them!* Can a Hollywood remake of this genre classic be far away?





Weldon is glad *Them!* is in black & white because in color "the ants would have been very attractive...they had very pretty eyes."



The onslaught of giant bugs bothered Weldon less than the Mojave Desert's heat and blowing sands.



never been on any project that was so *total*-ly business!

**STARLOG:** When *Them!* was released, did you make any promotional appearances?

**WELDON:** No, none of us did. 'Cause [the

ter go see it." I was one of the last people to see it and, honestly, I don't remember what I thought of it. Recently, I saw it in New Jersey, on a large screen, and both my husband and I were very impressed with it. It was a

joy not to see it on a little screen, on television. *Them!* really is a picture that holds up today.

**STARLOG:** And your performance?

**WELDON:** Eeeyyyuuu-hhh...

**STARLOG:** [laughs] How do I *spell* that?

**WELDON:** I'm not quite sure! There's a couple of lines that I wish to God I could do over. Actually, it's my last line of the picture—if I had my druthers, I would read it differently. But, then again, if it was read differently, the way I would *want* to read it, it

where they brought my voice *down* a fraction—gave it more of a bass quality. It was mixed down, because they really wanted it *sterile*, if that's the word. I found that *very* disconcerting.

**STARLOG:** Why did you leave Warners?

**WELDON:** My contract was up—which, knock on wood, I was very happy about. I had signed a seven-year contract, like everybody does, and they did not renew it. And I was very happy. It was *such* a work load.

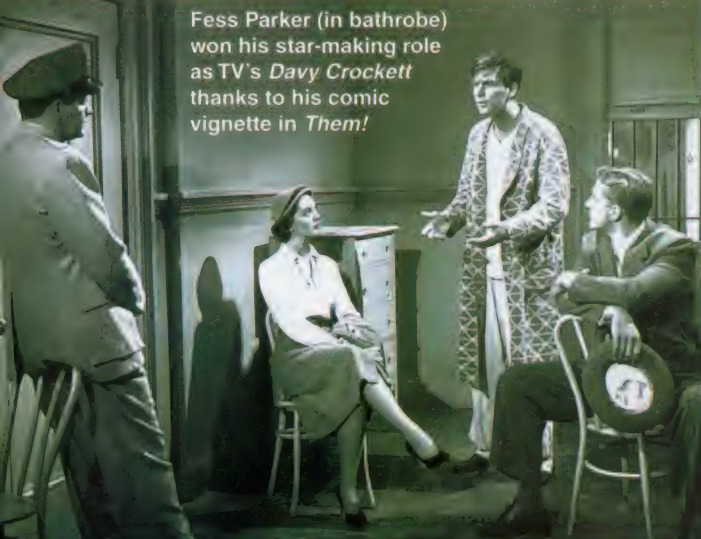
**STARLOG:** Looking back at your show biz career, what are your favorite memories?

**WELDON:** I've been very lucky, though I worked very hard. I never wore a watch when I was working: I would leave home to go to work, and when I was finished working, I would come home. I just never wore a watch until I finally got one when I went into *The Music Man* [on stage]. I was never a clock watcher because I loved what I was doing. There was great stress in it, but it was the only thing I ever could do! You also have to have a little bit of luck with you, especially in show business. And I think I *did* have a wee bit of Lady Luck with me.

Another thing about show business is that I met such wonderful people—people that I had (as a child) "grown up with" like Robert Taylor and Merle Oberon and so many more. I remember going to a dinner party at Jack Warner's, and they had food in one room but desserts in another. I went to get a little more dessert and I was in there and thought, "I can't believe I'm in this room with Artur Rubinstein!" Ohhhh! I want you to know, *that* was a thrilling moment—*truly*, a thrilling moment. And to have him talk to me—actually *talk*! I remembered my father taking me to Rubinstein's concerts in San Francisco, like Mussorgsky's "Pictures at an Exhibition." So that's one thing that the theater has given me: Memorable moments of meeting great people. ★

According to Weldon, Edmund Gwenn (standing with photos) was "riddled with arthritis" and "would crumble" at the end of takes.

Fess Parker (in bathrobe) won his star-making role as TV's *Davy Crockett* thanks to his comic vignette in *Them!*



studio] really wasn't thinking much of it. They didn't want to put any money into it—they really didn't do much. *Them!* was shown in a movie house, and that was *it*. They really did not [hold out much hope] for it.

**STARLOG:** And it turned out to be a big hit.

**WELDON:** Right. In fact, I was told that when Warner released *Them!* in Europe, it made more money than any other Warner picture released that year. Which was a surprise to me. At that time, we thought it was just science fiction, and...what is science fiction? They were just weird pictures.

**STARLOG:** Where did you see it for the first time? What did you think?

**WELDON:** I want you to know that I *really* didn't like making the movie. They had some screenings here and there, and I heard that Jimmy Arness had seen it and Whitmore had seen it and blah-blah-blah had seen it, and I thought, "Well, I guess I had bet-

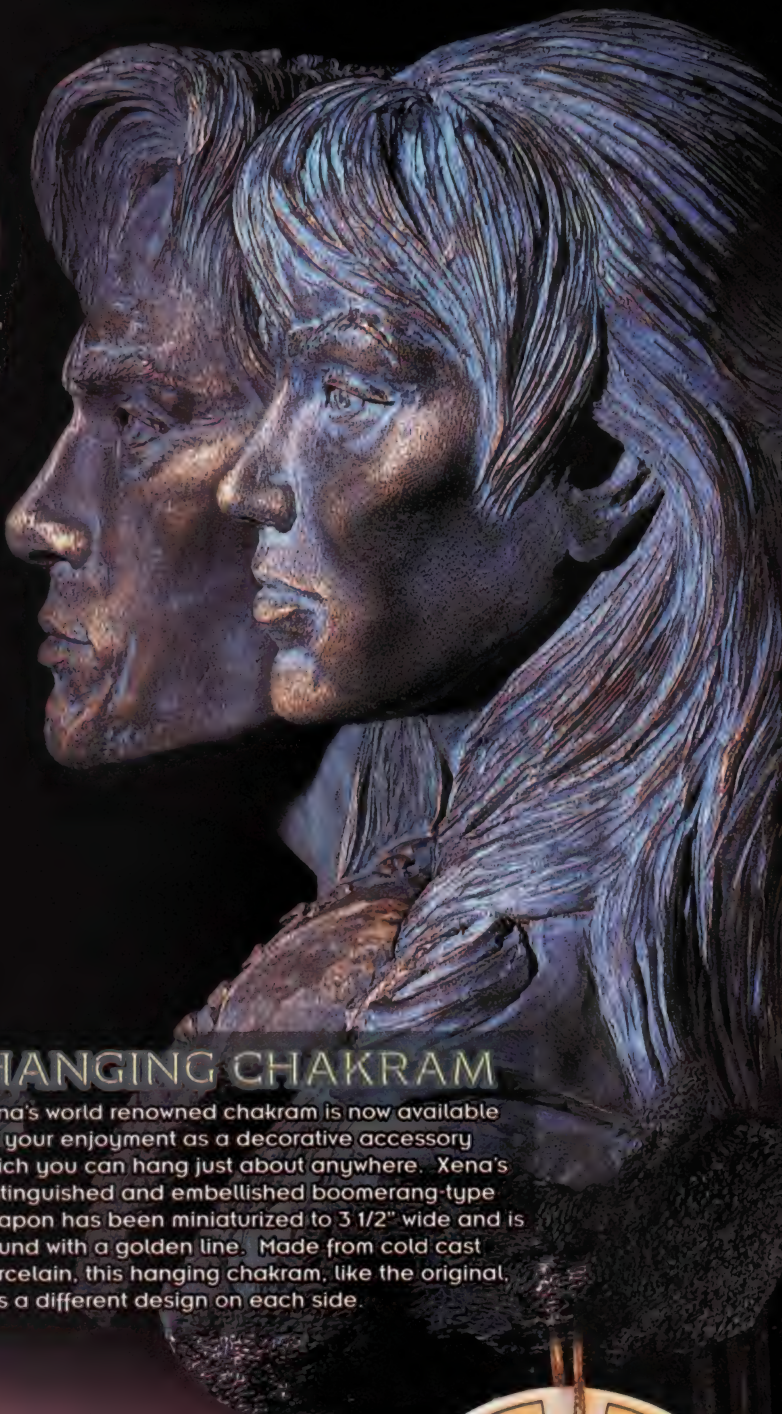
would dilute Teddy Gwenn's closing speech. It was appropriate for the daughter, it was appropriate for the moment, but I would *love* to have that last line read over.

By the way, I've always not cared for myself on film; I think everybody has that feeling. And I remember that they really did not want any femininity in the picture. I had a low speaking voice, and there's a scene





These realistic likenesses of Hercules and Xena were personally supervised and approved by Kevin Sorbo, Lucy Lawless and Universal Studios. They stand over 13" tall perched upon a black ionic column and resemble an actual Greek artifact with their aged green bronze patina finish. Made of cold-cast porcelain, each piece is individually numbered, accompanied by a certificate of authenticity and is limited to less than 2,500 pieces worldwide.



Xena's world renowned chakram is now available for your enjoyment as a decorative accessory which you can hang just about anywhere. Xena's distinguished and embellished boomerang-type weapon has been miniaturized to 3 1/2" wide and is bound with a golden line. Made from cold cast porcelain, this hanging chakram, like the original, has a different design on each side.



A circular, light-colored decorative object, possibly a piece of pottery or a bell, hanging from a string. The object has a dark, textured center and a light-colored outer ring with a geometric pattern of small circles and lines. The background is dark and out of focus.

Officially licensed by



UNIVERSAL



Bringing a new art to sibling rivalry, Kevin Smith shows that even the bad guy is good.

# War of the God

By MAUREEN MCTIGUE

**IN** no one would ever accuse Ares, god of war, of being a fun guy. His alter-ego, however, is a different story. Kevin Smith is personable and pleasant, with a quick wit and sparkling disposition that rings loud and clear even across 9,000 miles of phone line. With a strong "Good as gold," the New Zealand actor becomes the oracle of the gods and tells tales.

The first story Smith recounts concerns the 20 pounds of rubber he had to wear on his head to portray Bacchus in an episode of *Young Hercules*. "I've never done the prosthetic thing before, so that was partly why I took the job. I thought I should give it a go. My curiosity is well and truly sated," he laughs. "A good team of people, the special effects artists, made what could have been a trying time actually enjoyable.

"Bacchus" had appeared in an early *Xena*, but the actor who played him then was in Australia and wasn't available. So they said, "What about old Smitty?" And they asked me. As it happens, it ties in very well because Bacchus is another of Hercules' half-brothers. So that's three of his brothers I've played now [including Iphicles]. Gotta love that. Cause Kevin



Sorbo and I look *so* alike, we're always mistaken for each other. I'm the brother guy."

## Brother's Keeper

A spin-off of the *Hercules/Xena* franchise, *Young Hercules* airs on Fox Saturday mornings and Tuesday-Friday afternoons. Replacing Ian Bohen, who played the young demi-god in the direct-to-video TV movie and a few *Hercules* episodes, is Ryan

Gosling. "Ryan's great," Smith notes. "The episode block we've just done is nice stuff for him. He's a fine actor and a top bloke."

"I have to say I had a little bit of trepidation about the show itself, simply because it was aimed at a younger audience. One of the things I enjoy about *Hercules* and *Xena* is a certain self-knowingness, and therefore you can take a few more liberties, in terms of more innuendoes. I was worried, because of the target audience, that it would come out a little pallid in comparison. But the scripts for *Young Herc* have been very, very good, and I don't think we've lost anything. It's different from the other two shows, texturally and visually. The design is a little funkier. It's not like a poor cousin, but a completely separate entity, which is good."

"Acting on *Young Herc* is different. I have a different place and different relationships on this show. But I do have a lot of fun. The guys—Ryan, Dean O'Gorman [*Young Iolaus*] and Chris Conrad [*Young Jason*—are a real blast, too. I actually socialize with them—well, they need me to get into bars

Is Ares Xena's dear old dad? Kevin Smith isn't saying. "It suits everyone's purpose to remain ambiguous about it," he notes.



Photo: Michael Grecco



and stuff," Smith snitches, saying, " 'Yeah, I'm over 21, I'll vouch for them.' Then, they cut me loose and run off with their young friends, but that's all right."

There is essentially a 20-year gap in time between *Young* and the original *Hercules*, and the brothers are only first getting to know each other in the spin-off. But everything is easily explained by Smith.

"It's really funny to have to bring yourself backwards—the feelings of hatred Ares has toward Hercules are still very raw," he says. "They haven't had the chance to become as sophisticated as they are in *Hercules*."

"One thing we wanted to do on *Young Hercules* was to make Ares a little bit scary again," Smith confides. "On *Herc* and *Xena*, while he's

the bad guy, there's a certain comedic sway with him. He comes across kind of roguish. He makes the point that, 'Hey, I'm the god of war, it's my *job* to do this stuff. What am I, the bad guy? I'm a working stiff. I'm doing war stuff.'

"But on *Young Hercules*, we've tried to make him more of a bogeyman. Strife was killed off in *Hercules*, but because this is 'previous,' he's on the show regularly—and, I swear to God, Joel Tobeck is just an amazingly funny guy. He gets to take the comedic weight and I concentrate on being the bad guy."

As far as how many *Young Hercs* he has shot, Smith is caught off guard. "You know, I've lost track. They're filmed in blocks, and over a week you jump back and forth between four episodes. The set is very busy; they're shooting basically a feature film every two and a half weeks, so they're really working hard. They send me my stuff, 'Come in today, Kev.' They wind you up and aim you," he laughs. "You totter off and do some evil."

In the parallel universe of "Stranger in a Strange World," Ares makes war no more. He's the god of love now, baby.



## Favorite Son

The difference between the syndicated "Mother Ship" series—*Hercules: The Legendary Journeys* and *Xena: Warrior Princess*—is that they're in living color, according to Smith, in "flavors and performances. For me, the difference is with the relationship between the protagonists. With *Xena*, it's very much about seduction, trying to win her back to the dark side. So Ares' mode of operation is courting; he's more subtle, more charming, more serpentine. On *Hercules*, Ares' mission statement is to destroy him; it's naked hatred, so he's more belligerent on that show.

"Of course, there's an added hassle. There's some god law, which probably came from people asking, 'You know, why don't they just kill him?' So Zeus says, 'Well, we need a law. No one's allowed to kill Hercules.' So now, none of the gods can kill Herc. They have to be quite surreptitious about it. Then, of course, you get the sub-clauses in the law. And when they need to explain that, who gets it? Ares! And you drop that information casually in the conversation." With that, the deep resounding voice of Ares explains, "I would kill him, but a god cannot kill a half-god." But I'm happy with it. I get a blackboard and do diagrams."

Naturally then, Ares has to do a little more work to engineer his half-brother's destruction, a task which appeals to Smith. "In New Zealand, on TV over 10 years, I've pretty much run the gamut of every evil guy. I've just got *bad* written all over me," Smith announces. "I don't know what it is. Ares is particularly so much fun to play. Because you have magic, that's always quite fun. But I like the little boy part. It's a license to be naughty, like someone has given an eight-year-old a handful of rocks, saying, 'Go ahead, break the windows. Go on! Do it! It's OK.'"

"The fighting is another of the fun aspects of these shows. There aren't many other gigs where you have sword fights. They're always coming up with a new take on the fights. I remember when we were doing 'Two Men

and a Baby' and they had this huge fight scene planned, but it was the season's end and Kevin [Sorbo] was flying out that night, and we were losing light and we couldn't go into overtime. Pete Bell, the stunt coordina-

making the noises—you know, when you throw a punch, you go 'bbbsshewww.' And people would tell me, 'You don't have to do that. They'll put it in later on.'"

Ares is more than mere warfare, however.

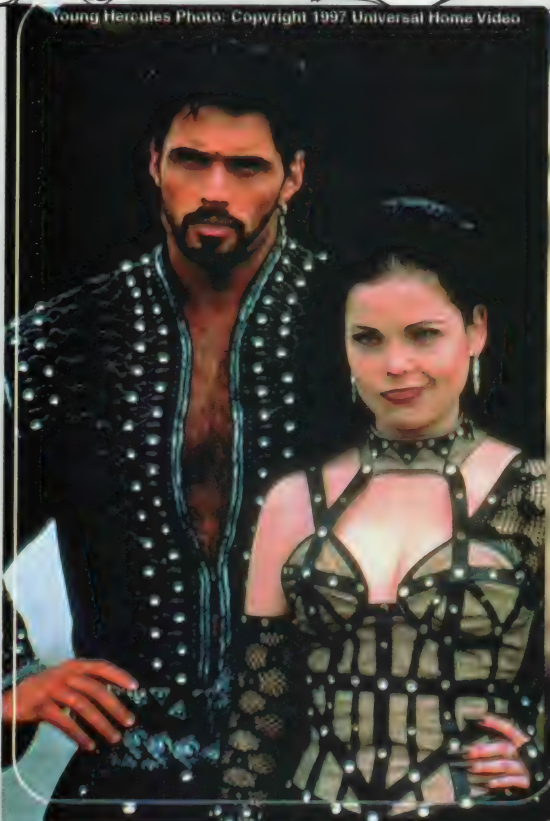
At times, Smith gets to show the god's other sides. "Every now and then there have been episodes where Ares has lost his powers, where he has faced mortality. The writers have allowed him moments of actual reflection and regret, and the flickerings of human emotions.

"Here's a guy who's this way partly because his *job* has conditioned him to be that way—there but by the grace of God—had he not been the god of war, what could he have been? You got glimpses of that in 'Stranger in a Strange World' and other episodes, which for an actor makes it more interesting. It's not like punching the clock, putting on your black hat and doing bad stuff."

## Family Affairs

Balancing the fight and love scenes—"Sometimes at the same time, you gotta love that!"—that are so vital to the shows is made easier by the connections the actors share. "Lucy [Lawless] I've known for years. So, it's nice when I go to *Xena*, it's a supportive environment, and that's very much the case in working with both Lucy and Kevin.

"Kevin is just the most easygoing guy. We're both a couple of frustrated jocks. If we



Persecuting Young Hercules is Ares' newest game. Godly relatives Discord (Meighan Desmond, pictured) and Strife (Joel Tobeck) help make mythical mischief on the new show.



Besides Ares, Smith also plays Hercules' mortal sibling, Iphicles. "I'm the brother guy," he explains.



Even Callisto (Hudson Leick) knows that Ares' brotherly hate springs from one fact: Zeus always liked Hercules best.

tor, got hammers and handed them to us: 'We're running out of time, here are two hammers, just slug at each other.'

"You do all this stuff when you're a kid, all this pretend fighting. You're there again," Smith enthuses. "When I first started doing the show, I would have to stop myself from





Caricaturing series scribe Jerry Patrick Brown as a redneck soldier-of-fortune wannabe, Smith romped through "Yes, Virginia, There Is a Hercules."

had our way, we would be paid to play sports, but the only thing standing in my way is mediocrity, so I do this instead. But we talk about it and watch it a lot, and he kicks my bum playing golf.

"Talking about the comfort thing, Kevin has been doing this longer than any of us, but he still wants to keep it fresh and make it alive. He encourages you to take chances and go places with it, so I really like working with him. The safer you feel, the more risks you want to take.

"Michael Hurst," Smith pauses. "Obviously for legal reasons I can't say how I really feel, but it's my intention to *destroy* that man, to bring him down, destroy him and his seed." The actor then jovially breaks his serious tone, "No. He's a top bloke! Michael and I have done films and theater together, so this is just a logical extension. It's like playtime. That boy knows everything in the world, like everything he has *ever* read—I think he's an idiot savant. You don't need downtime 'cause he'll just tell you stuff, sometimes more stuff than you need to know. He's directing a few shows now, and he's a very gifted director as well as a great



Being god of war is an important job. There are "wars, attrition and all sorts of slaughter" to arrange—not to mention messing with Renee O'Connor's mind.

"Michael Hurst [right, from "For Those of You Just Joining Us"]? It's my intention to *destroy* that man," Smith announces, "and his seed." Is he joking? Could be.

'cause eventually we're going to go have a beer. You can actually be more wicked. Ironically, it's better to be evil to people you're friendly with.

"The worst thing in the world is handling love scenes with people you've known for years," he groans. "It's like kissing your sister. And as attractive and all that as it may be, you know what I mean. You still regard them as friends and it feels weird. It's easier to do it with someone you just met that day."

Smith's three young sons have another view of all this. "What's frightening is that they don't see Ares as the bad guy," Smith explains. "They see him as the victim. 'Oh, why do they have to pick on Ares all the time?' They like the shows and dig Ares. I try not to let them see me get beat up. Two things upset them: when I get beat up or when I kiss someone who's not their mother. 'That's not Mum!' 'It's cool, man, they're paying me to do it.' 'Does it make it right?' One particular show I did here, they wouldn't speak to me, they were so angry I had kissed another woman. 'I'm not talking to you!'" Smith laughs at the memory.

## Father's Day

One of the series' major appeals has been their style, the almost camp approach to the storytelling. To this thought, Smith takes great offense. "*Almost* campy!?! All my efforts have been construed as *almost* campy!?!!" he exclaims. "Call me a pup tent, *that's* how campy I am! I should have Boy Scouts coming out of me!

"I did a feature a few years ago, *Desperate Remedies*, and there was a lot of big emotional stuff in it. To prevent yourself from appearing ridiculous, ironically, you must make more of an emotional commitment the higher the level of performance. And that's how it segues into comedic episodes. You'll have your fun ones like 'Porkules' and 'One Fowl Day' and darker ones, like the Hind Trilogy.



Shakespearean actor. He's the Renaissance Man of New Zealand."

Playing the bad guy to people he calls friends is a good thing, according to Smith. "It makes it that much better. Your relationship outside the job is totally secure so it's like, 'Oh good, I can be even *worse* to you.' Whatever I do to Hurst doesn't matter

"The Bitter Suite" gave Smith the chance for some sweet singing with Lucy Lawless, but he's still bitter about the dancing.



"The texture of the shows is obviously different because of the two lead characters. One is good, has *always* been good; one has an ongoing struggle with a dark past—straight away that's going to give you the tone. At one time, Xena had the favor of Ares and vice versa, so she's often visited by things from her past. Hercules' journey has the touch of a Johnny Appleseed, but the struggle we see in him is the burden, the selflessness, he has lost two wives, a complete family by now, but he still soldiers on."

Sibling rivalry lies at the root of Ares' brotherly hate. "Ares was the older brother, the heir apparent, and it's the favors which Zeus lays upon Hercules that just *kills* Ares," the actor says. "Hercules goes around and undoes all the things that Ares has carefully put in place—wars, attrition and all sorts of slaughter. Hercules just stuffs it up. They are diametrically opposed on all levels."

"In the *Young Herc* telemovies, you see a bit of that. Hercules asks him, 'Why are you doing all this?' And Ares tells him 'Because you come under father's special protection. You're the favorite son.' It's very biblical, too. In many of these shows, there is more than a passing nod to medieval morality plays. You find a lot of biblical parallels in the stories and relationships."

This is also played out on *Xena*, as is the question of just who her father is. "If Ares is her dad," asks Smith of the seduction of Xena, "why is he doing this to her? The writers tossed out that possibility in an episode and took a mischievous delight in the curiosity it caused. It suits everyone's purpose at this point to remain ambiguous about it. The first time they met, in 'The Reckoning,' it seemed like an overt sexual advance, and that was interesting. They may resolve it or they may decide to leave it up in the air."

In the acclaimed *Xena* third season all-musical episode "The Bitter Suite," Smith did his own singing. "In New Zealand," he explains, "to make your living as an actor, those who do television have to juggle theater as well. So, most of my earlier work was musicals. When they asked me about the episode, I said, 'Hey, one thing: Kev *don't* dance. Is there dancing in the episode?' And

they said, 'No! Well, there's music and, uh, you're just moving to music.' If I were to look up in the dictionary, 'dance,' it would say 'moving to music.' I used to play in rock bands when I was younger, so I was happy to sing. But, they made me *dance*, and for that I can never forgive them. Someday, they will pay a *terrible* price for that."

Smith took on another offbeat role in "Yes, Virginia, There Is a Hercules." The cast portrays the series' writers and producers in this fan favorite episode (which has spawned a sequel, "For Those of You Just

Joining Us," airing next month). "The New Zealand actors didn't really know the writers and producers—we had met them—we couldn't do a convincing parody. So, we took one element, and, like a cartoonist on acid, blew that one element out of proportion. The guy I played, Jerry Patrick Brown, I believe he dug it! I met his daughter at a convention and she told me so. I played him as a ball-breaking redneck. We were worried

they were going to leave the bathroom scene out. We begged them, 'This could be the defining moment in television history.' Not a single line of spoken dialogue, just four guys standing at a urinal. Genius! And to their everlasting credit, they had the guts to stick with it."

For Smith, portraying Ares is simply "a license to be naughty."

Photo: Jo Beth Taylor



Smith enjoys the series' fight scenes, although he doesn't make those "bbbssshewwww" throwing-a-punch noises anymore.



Working with Lawless, Kevin Sorbo and Alexandra Tydings is another delight.

ence for Smith. "It's extraordinary," he admits. "But it's not something that sits easy with me. It's like if I was a butcher and I made a particularly good sausage and people dug my sausages; it's just my job is all. I would be lying if I didn't say there was a small part of me that goes, 'Hey, this is cool.'"

"I'm with the shows full-time now, but I like not knowing stuff," Smith notes of his new commitment. "Sure, there's the nervousness, the mortgage thing, that comes into play, so it was always really nice when they rung me up and said, 'Ares is coming back for an episode.' I've never taken it for granted that he's *always* going to be there. There's a drop of Hind's blood floating around out there somewhere, isn't there? Just in case Kev gets a little fickle to work with."

In the meantime, he's embracing immortality and immorality simultaneously. "We're filming *Herc* and *Young Herc* right now," Kevin Smith states, "and I'm keeping them straight." The art of war has never had a better keeper.



# STAR TREK®

## The Official Magazines

The Official STAR TREK Magazines are packed full of exclusive interviews, detailed episode synopses, behind-the-scenes photos plus art and blueprints! Selected issues also include spectacular fold-out posters.

Some issues are in short supply! Order now while supplies last!

### STAR TREK: VOYAGER

**#1** Premiere Issue. Interviews: Co-creator Rick Berman, designer Richard James, pilot director Rick Kolbe. Designs. Regular Edition: \$7, Foiled Edition: \$15.

**#2** Tim Russ & Garrett Wang interviews. Michael Westmore's makeup secrets. Six synopses. \$7.

**#3** Interviews: Ethan Phillips, Jennifer Lien, writer Kenneth Biller. Five synopses. \$7.

**#4** Interviews: Co-creator Michael Piller, writer Naren Shankar. Making *Voyager* music. Three synopses. \$7.

**#5** Interviews: Kate Mulgrew, Sharon Lawrence, Brannon Braga's writing guide. Five synopses. \$7.

**#6** John de Lancie explains why Q's back. Interviews: Joel Grey ("Resistance"), writer Lisa Klink. Five synopses. \$7.

**#7** Robert Beltran & Martha (Seska) Hackett interviews. Five synopses. \$7.

**#8** Interview: Wang. Designing starship realities. Five synopses. \$7.

**#9** Sorry, sold out!

**#10** Interviews: Robert Picardo & co-creator Jeri Taylor. Quoting the Doctor's wit & wisdom. *Voyager*, the CD-ROM game. Crew fold-out poster. \$7.

**#11** Interviews: Robert Duncan McNeill, Ed Begley Jr. The art of *Voyager*. Five synopses. \$7.

**#12** Roxann Dawson

unmasked! New gatefold format featuring five posters: Mulgrew, Dawson, Lien, de Lancie & Suzie Plakson. Seven synopses. \$7.

**#13** Meet Tom (Tuvix) Wright. Posters: the men of *Voyager* & Wright. Seven synopses. \$7.

**#14** Jeri Ryan speaks! Bonus interviews: Mulgrew, Picardo & Phillips: Six posters: Ryan (two posters, full Borg & partial Borg), Lawrence, Hackett, George Takei & Susan Diol. \$7.

**#15** The five directors behind 25 episodes. Six men of *Voyager* posters. Three synopses. \$7.

**#16** Spectacular CGI FX secrets exposed. Posters: FX sequences, Mulgrew, Ryan, Dawson, Lien & Michael McKean. Seven synopses. \$7.

**#17** Interviews: Russ, Wang, Andy Dick. Six synopses. Posters: Russ, Wang, Hirogen & Species 8472. \$7.

**#18** Interviews: Picardo, Kurtwood Smith, Anthony de Longis, writers Ken Biller & Bryan Fuller. Posters: Mulgrew, Picardo, Ryan, Phillips, Russ, Virginia Madsen. \$7.

**#19** Final Issue! Seven synopses, wrapping up the fourth season. Posters. \$7.



**Each issue is**



### STAR TREK: DEEP SPACE NINE

**#1** Premiere Issue—Gold cover! "Emissary" synopsis. On the *DS9* set. Interview: Michael Westmore. Posters: Colm Meaney, Avery Brooks, Alexander Siddig, cast. \$10.

**#2** Interviews: Brooks, Siddig, Nana Visitor, Terry Farrell, Armin Shimerman. Posters: Rene Auberjonois, Farrell, Visitor, Shimerman. \$7.

**#3** Interviews: Co-creator Michael Piller, designer Herman Zimmerman, director Paul Lynch. Synopses from "Past Prologue" to "Q-Less." \$7.

**#4** All-station log issue, featuring 13 synopses, completing the entire first season, from "Dax" to "In the Hands of the Prophets." \$7.

**#5** Interviews: Meaney, Auberjonois, Cirroc Lofton. Four second season synopses. Posters: Marc Alaimo, Visitor, Farrell, Siddig. \$7.

**#6** Ferengi Special! Interviews: Max Grodénchik, Aron Eisenberg, Alaimo. Posters: Auberjonois, Shimerman, Wallace Shawn, Daphne Ashbrook. \$7.

**#7** All-station log issue, nine synopses, "Rules of Acquisition" to "Paradise." Posters: Visitor, Auberjonois, Siddig, cast. \$7.

**#8** Interviews: William Campbell, writers. Six synopses. Posters: Meaney, Brooks, Farrell, Shimerman. \$7.

**#9** Interviews: Andrew Robinson, Camille Saviola. Posters: Morn, Visitor & Philip Anglim, Robinson, Campbell, John Colicos & Michael Ansara. \$7.

**#10** Interview: Auberjonois. Six synopses. Posters: *U.S.S. Defiant*, Shimerman, Grodénchik, Rosalind Chao. \$7.

**#11** Meet Morn. Creating designs & graphics. Posters: Farrell, Visitor, Auberjonois, Meaney. \$7.

**#12** Interviews: Shimerman, Paul Dooley. Posters: Brooks, Lofton, Shimerman, Siddig. \$7.

**#13** Interviews: Michael Dorn, Louise Fletcher. Nine synopses from "Distant Voices" to "Adversary." \$7.



# STAR TREK: THE NEXT GENERATION

#1 Gene Roddenberry & cast interviews. "Encounter at Farpoint." Posters: *Enterprise*, cast. \$7.

#2 Interviews: Majel Barrett, John de Lancie, Michael Westmore. Special FX & makeup. \$10.

#3 Marina Sirtis, Jonathan Frakes. Four synopses. Posters. \$15.

#4 Patrick Stewart, Michael Dorn. Five synopses. Posters. \$7.

#5 Frakes, Guy Vardaman. Eight synopses. Posters. \$7.

#6 Nine synopses completing Season 1. Bridge sets. Posters. \$7.

#7 Dorn. *Next Generation* art: Weapons & uniform designs. Four synopses. \$7.

#8 Diana Muldaur. *Trek* comics. Five synopses. Posters. \$7.

#9 *Trek* comics. Nine synopses completing Season 2. Posters. \$10.

#10 Directors. *Next Generation* art. Four synopses. Posters \$7.

#11 Frakes. Nine gatefold posters. Five synopses. \$7.



#12 Gates McFadden, Sirtis. FX. Four synopses. Posters. \$7.

#13 LeVar Burton, writer Ronald D. Moore. Seven synopses. Posters. \$15.

#14 Mark Lenard, composers. Seven synopses completing Season 3. \$7.

#15 Dorn, designers. 10 synopses. \$7.

#16 Costumer, writer, novel artist. Eight synopses. \$7.

#17 Leonard Nimoy, Sirtis. Seven synopses completing Season 4. \$7.

#18 Nimoy, composer. Nine synopses. \$7.

#19 All-director issue, 10 interviews. \$7.

#20 Bebe Neuwirth, director Robert Scheerer. Trivia quiz. Eight synopses. \$7.

#21 Directors, writers. Eight synopses. \$7.

#22 All-writers issue, 15 interviews. \$7.

#23 Directors, writers. Seven synopses completing Season 5. \$7.

#24 Directors, writers. Five synopses. \$7.

#25 100 page special issue. Cast interviews. 15 synopses. \$10.

#26 Brent Spiner, directors, writers. \$7.

#27 Exec producer Jeri Taylor, Carolyn Seymour. Six synopses. \$7.

#28 McFadden, Hallie (Lal) Todd. Five synopses. \$7.

#29 Q's Wit, five writers. Five synopses. \$7.

#30 Deluxe final issue. Season milestones. 21 portraits. Nine synopses completing Season 7. \$10.

## a Collector's Treasure!

#14 Sorry, sold out!

#15 Interviews: Siddig, Colicos, Kenneth Marshall, writer Hans Beimler. Five synopses. Posters: Dorn, Farrell, Siddig, Auberjonois. \$15.

#16 Interviews: Visitor, Robert O'Reilly. Five synopses. Posters: Majel Barrett, Chase Masterson & Mark Allen Shepherd, Marshall, Shimerman. \$7.

#17 Brooks interview. Posters: Brooks, cast. Nine synopses from "Rules of Engagement" to "Broken Link." \$7.

#18 Farrell interview. *DS9* comics. Posters: Dorn, Farrell, Shimerman,

Auberjonois. Four synopses. \$7.

#19 Shimerman interview. Posters: Brooks, Visitor, Siddig, Meaney. Seven synopses. \$7.

#20 *DS9* women interviews: Chao, Masterson, Felecia M. Bell. Posters: Farrell, Visitor, Chao, Masterson, Bell. The Art of *DS9*. \$7.

#21 Interviews: Jeffrey Combs, Wallace Shawn, J.G. Hertzler. Posters: Louise Fletcher, Combs, Shawn, Hertzler, Grodénchik. Rules of Acquisition wall poster. \$7.

#22 Interviews: Dorn, Farrell, Shimerman & director Cliff Bole. Five syn-

opses. Posters: Dorn & Farrell (wedded & solo), Shimerman, Brooks, Siddig, Auberjonois, Meaney. \$7.

#23 All sixth season station log issue, 10 synopses from "A Time to Stand" to "Statistical Improbabilities." Posters: Alaimo, Lofton, Anglim, Visitor, Melanie Smith, Marc Worden. \$7.

#24 Interviews: Casey Biggs, Smith, Meaney. Six synopses. Posters: Brooks, Dorn, Visitor, Meaney, Biggs, Shepherd. \$7.

#25 Final issue! 10 synopses wrapping up the sixth season, "Wrongs Darker Than Death or Night" to "Tears of the Prophets." Posters. \$7.

## STAR TREK® The Official Magazines

Please write in issues being ordered.

Star Trek: Deep Space Nine  
# # # # # # # # # #  
Star Trek: Voyager  
# # # # # # # # # #  
Star Trek: The Next Generation  
# # # # # # # # # #

Total enclosed: \$ \_\_\_\_\_

POSTAGE & HANDLING: First magazine: \$2.  
Up to 5 magazines: \$3.  
6 or more: \$5.  
(Foreign: \$4 per magazine.)

METHOD OF PAYMENT: ☐ Cash ☐ Check ☐ Money Order  
☐ Discover ☐ Master Card ☐ Visa  
Credit Card orders may be faxed to 212-889-7933.

Send cash, check or money order to:

STARLOG GROUP, INC.  
475 Park Avenue South  
New York, NY 10016



Account No.

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_-\_\_\_\_

Print Name As It Appears On Your Card

Street

City

State

Zip

Your Signature

IF YOU DO NOT WANT TO CUT OUT COUPON, WE WILL ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.  
TM, © & 1998 Paramount Pictures. All Rights Reserved. STAR TREK and related trademarks of Paramount Pictures. Starlog authorized user.



# THE MAX FACTOR

*Matt Frewer leads a new paranormal investigation.*

By JOE NAZZARO

**M**att Frewer is something of an expert on the odd and offbeat. He has, after all, created some of the most unusual characters in film and television, from the wise-cracking techno-icon Max Headroom to the lunatic Trashcan Man from the Stephen King mini-series *The Stand*.

All of this makes Frewer the perfect candidate for his current gig as Matt Praeger, case manager for the Office of Scientific Investigation and Research in the supernatural investigation series *Psi Factor: Chronicles of the Paranormal*. Having spent a large part of his career playing strange characters, he's now well-suited to tracking them down.

By the time Frewer joined the cast of *Psi Factor*, the show had already been in production for a season, albeit in a very different format from what's now airing. "They brought in Michael Moriarty and me on the second season, and overhauled the show completely," recalls the actor. "It was originally two half-hour segments rammed together, and that developed into an hour-long format when I came aboard, and it's just a much different show now. It's a shame it's still called *Psi Factor*."



All Psi Factor Photos: Copyright 1997 Eyemark Entertainment



Frewer turned down the role several times before finally doing an about-face and signing on. "I didn't think the first season was very good," he explains, "but then they started faxing me scenes for my character, and I really liked them. At a certain point, you roll the dice and say, 'OK, I'm going to do my best to make this show as great as it can possibly be.'"

*Psi Factor's* Praeger is a hands-on detective with a mechanical engineering degree, known for his sharp intellect and acid wit. "He's a guy who has been hurt a lot in life and has developed something of a shell around himself," notes Frewer. "He's very difficult to live with—he's very sardonic—and it takes a while to get to know him. He's skeptical, but in terms of working for the OSIR, he has seen all these weird, paranormal goings-on on a weekly basis, so you have a foot in both camps: You're the skeptic, but you're face-to-face with the aliens, so you must react to it in a certain way. It's an interesting thing to play."

Unfortunately, the series is still one of the better-kept secrets of syndicated television, thanks to its variable time slots across the country. "It's true with anything," muses Frewer. "There could be a brilliant *Hamlet* playing in a dinner theater and *nobody's* going to know about it, and it's the same deal in the syndicated TV game. You're subject to when the broadcasters put you on, and quite often, you end up with the 2 a.m. slot after *Songs of Praise*, so it's hard to get an audience. In a way, it's vitally important that the shows are good and our sights are raised, because word of mouth becomes our major lifeline, not only to getting picked up, but also getting better numbers and more of an infusion of money into the show."

And of course, there are the inevitable comparisons with another paranormal investigation series, the one that starts with an 'X.' "That's probably the biggest slight on the show—'Oh, it's an *X-Files* clone!' " Frewer says. "The big difference between us and them is that they have a hell of a lot more money, and that put more of an onus on our writers to come up with better stories and character stuff. We really only have the money for one big visual gag, whether it's the big explosion or the big monster."

There *is* one element that both series happen to share, however—the vast subculture of people who believe in everything from alien abductions to demonic possession. "Obviously, there are many people out there who believe *everything* they see on TV, so yes, it is strange when you come across the audience that our show is attracting, because it's otherworldly, but to each his own."

"I'm from the 'show me' school," adds Frewer, letting his long-delayed irreverence finally emerge, "so I'm happy to talk to people about it, but until I'm abducted and I have an anal probe shoved up there, I don't think

I'm going to believe it."

## Vid Factor

All of this is a far cry from Frewer's boyhood dream, which was to become a professional hockey player. Born in Washington D.C. and raised in Canada, Frewer wanted to follow in the footsteps of his father, who once played for the Toronto Maple Leafs. "I don't know whether or not I would have been good enough to make it. I played to a fairly high standard up to high school."

Unfortunately, an injury at 16 put an end to Frewer's athletic aspirations, and he decided instead to pursue acting. The drama school pickings were slim in Canada at the time, so Frewer traveled to England, where he became part of the National Youth Theater of Great Britain for three seasons, followed by the Bris-



With mordant wit, Matt Praeger (Frewer) smokes out the paranormal every week on *Psi Factor*.

tol Old Vic Theater School. "I stayed in England for 11 years and did all the 'reps' and a lot of West End and TV and film over there, and then the *Max Headroom* thing happened, and brought me out to LA, and for

**"Until I'm abducted and I have an anal probe shoved up there, I don't think I'm going to believe it."**

that I'm very grateful, because I didn't have to do any of the pavement pounding that most actors who arrive in LA have to do. It was great, because I arrived playing a double lead in a very high-profile series."

Not surprisingly, *Max Headroom* remains one of the most interesting chapters in the actor's career. Frewer was still working in London when he was approached by Chrysalis Records to play Max, a computer-



ized VJ who introduced some of the label's videos. The character proved so popular that he was given his own talk show, followed by the *Max Headroom* TV movie, a stint as the TV pitch man for New Coke and eventually the ABC weekly series.

It's probably safe to say that Frewer was born to play Max, the irreverent, electronically stuttering character seen only on TV screens and computer monitors. Some viewers actually believed that Max was a computer-generated character. "It was just me in makeup and a little bit of frame grabbing to create the stutter, and then if we were doing a live event, like Live Aid, we would just use a vocoder and I would pick a word and they would play different notes on a vocoder. So I would decide to stutter a word, and the guy standing in the wings with a vocoder just had to be on the ball enough to pick up on it. Playing Max was the closest I'll ever come to being a rock star!"

On *Max Headroom*, Frewer also played Edison Carter, investigative reporter for the top-rated Network 23. While the series was hailed by critics for its cutting-edge visuals and imaginative, if downbeat, look at the future, ABC cancelled *Max Headroom* after just 14 episodes. In fact, the season's finale, "Baby Grobags," was put on the shelf, unaired for several years.

Looking back, Frewer agrees with the consensus of many viewers that *Max* was definitely ahead of its time. "That was always the catchphrase attached to the show, but it really wasn't on long enough to find an audience, and it wasn't nurtured by the net-



work either. In the end, it bit the hand that fed it. We always thought we were the bad boys on the lot, because we were putting stuff in the show on a weekly basis that was actually happening at the network, and we would just change the names. You can only get away with that sort of behavior for so long. The show was getting such good reviews, we never thought we would get pulled off, but of course we were."

*Max Headroom* became an excellent showcase for Frewer, who was able to display his ability to play unusual, larger-than-life roles. "I look for characters who are flawed in some way, because it's much more interesting to play what's wrong with a character than what's right. I look for characters who get into extreme circumstances, too, because that provokes extreme emotion, and it stretches you as an actor to be able to go for that. That's probably why I get offered a certain amount of science fiction, or why I get attracted to it, because the characters are in these extreme circumstances."

The actor also has an astonishing gift for comedy and improvisation, once compared by the *New York Times* to that of Robin Williams. "I did *Doctor, Doctor* and then *Shaky Ground*, and after those two shows I was getting offered an awful lot of sitcoms. So I wanted to take a step away from that for a while, because you can end up being the sitcom guy, and I knew I could do more than that. I think the idea is, when you're on your death bed—and hopefully that comes later rather than sooner—that you look back over your career and say you did a lot of different, interesting, fulfilling things rather than how much money you took to your grave."



As the neighbor in *Honey, I Shrunk the Kids*, Frewer benefitted from the film's gigantic success.

*The Taking of Beverly Hills* and *National Lampoon's Senior Trip*. He has also done some memorable voiceover work, from Disney's *Hercules* (as Panic) to the recent *Pink Panther* series (as the Panther).

The actor has also re-created real-life historical figures, playing Alexander Haig in *Kissinger and Nixon* and NASA Mission Control Chief Gene Kranz in the Family Channel movie *Apollo 11*. "That was Gene Kranz a few years before Ed Harris became Gene Kranz," jokes Frewer. "It was great being at the real Mission Control, seeing how they put these guys on the Moon with dial phones. All the equipment looks so out of date, and you think, 'Oh my God, how did they not only land a guy on the Moon but get him back?'"

Let's not forget Frewer's extensive genre work. Oddly enough, the actor's most successful genre film may be the one in which

he only had a supporting role, namely *Honey, I Shrunk the Kids*. "I played the neighbor, and I guess what people remember most about it is that he was the guy who goes in and rescues his kid. The star of the show was really the FX, but it can't hurt to be in a successful movie. It certainly increases your visibility, and that was a very high-profile movie. So for that, I am grateful."

Another high-visibility project was the epic mini-series *The*

*Stand*. Frewer played Trashcan Man, the demented pyromaniac who becomes a lieutenant to the villainous Randall Flagg (Jamey Sheridan). "It was weird, because I was only on it for about three weeks that were spread out over the whole five months, so I would

have two or three days here and there, go off and get refreshed and come back in and see the crew significantly shorter. Mick Garris, who directed it, was terrific. It's always a pleasure working with him. The only tough part about it was wearing the makeup outside in the 100-degree Nevada Sun."

The actor readily admits that Trashcan Man is one of the more outrageous characters on his résumé. "He's kind of Def-Con 9 right from the word go!" laughs Frewer. "Many reviews went after me for doing that, but you've got to remember, this guy's had electroshock treatment, and he's very disturbed. He was abused as a child, and arrives as this burn victim who wants to deliver a nuclear warhead to a figure that he believes is Satan, so it's difficult to



Wicked Randall Flagg's (Jamey Sheridan) lieutenant, Trashcan Man (Frewer) fried his brain, and a lot of the West Coast, in Stephen King's *The Stand*.

ratchet that one down. In the novel, you see all of that personal history, but when Trash arrives on the scene in the mini-series, he's already baked."

Frewer later re-teamed with Garris for the TV movie *Quicksilver Highway*. He stars in one of the segments, an adaptation of Clive Barker's short story "The Body Politic," in which a man's hands begin to rebel against him. "That was fun; 'the hand job,' we called it. The overall tone of the piece was a little dark and vaguely camp, but if you play it camp, it tips the scales, so you have to be 'in it' the whole time, otherwise the audience takes a step back from it."

Much less satisfactory was the low-budget space opera *Dead Fire*, and the less that's said about it, according to Frewer, the better. "Oh God," groans the actor, "it should have been called *Dead in the Water*! It was so bad, but at least I got two weeks in Prague out of it. It's a very interesting city. You have all these doomsday clocks and cobblestone streets, and then you look up and there are [McDonald's] Golden Arches. The fall of communism has a lot to answer for. *Dead*



*Lawnmower Man 2: Beyond Cyberspace* originated from another King tale, with Frewer as the antagonist.

## Sci Factor

Frewer's eclectic body of work includes *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*, *Speed Zone*, *Far from Home*, *The Fourth Protocol*,



Frewer married a monster in the *Outer Limits* episode "First Anniversary."



Fire really sucked, though. My wife and I watched about five minutes of it and then fast-forwarded through the rest."

## Star Factor

Frewer hasn't had the opportunity to play too many villains, but when he does, not much scenery survives unchewed, as evidenced by his over-the-top performance in the 1995 cyber-sequel, *Lawnmower Man 2: Beyond Cyberspace*. "That was working with Farhad Mann again, who directed the *Max Headroom* pilot, a wonderful, very visual director. It was somewhat of a sad experience, because the studio really chopped up Farhad's version of the movie, and dumbed it down somewhat, really played to what they perceived to be the demographic, 14-year-old boys, so they emphasized the action and that was it. They took out much of the comedy and pathos, but as far as shooting it, we had a great time."

**"Playing Max was the closest I'll ever come to being a rock star!"**



The actor also enjoyed his villainous role in the Fox TV movie *Generation X*, based on the bestselling Marvel comic co-created by former STARLOG contributor Scott Lobdell. "Eric Blakeney, who scripted it, kind of wrote the Russell Tresh character with me in mind, so it was almost tailor-made. Then, we retooled it a little bit and I ad-libbed some stuff. Great fun. It was full of young, pretty actors—you start to get the thinning hair and realize, 'The Romeo parts are gone!'"

Frewer is probably more successful with characters who blur the line between good and evil. That was certainly the case with his role in *Star Trek: The Next Generation*'s "A Matter of Time," where he played Berlingoff Rasmussen, a historian from the 26th century, who turns out to be from the 22nd century. "It was well-written and a good character, so it really wasn't that difficult, and the cast is great. They're a lot of fun and very smart and very good at what they do. And on top of that, I got to be

on the Bridge of the *U.S.S. Enterprise*, so there were many things it had going for it. I was just happy I wasn't in any prosthetic rubber makeup again!"

The actor played one of the only characters *not* having to undergo prosthetics in "First Anniversary," an episode of the new *Outer Limits*, adapted from a short story by Richard Matheson. Frewer portrays a newlywed who believes his wife is actually a shape-changing monster. "It was an unusual role in that the premise was pretty out there, as most *Outer Limits* are, that this guy's dream date ends up

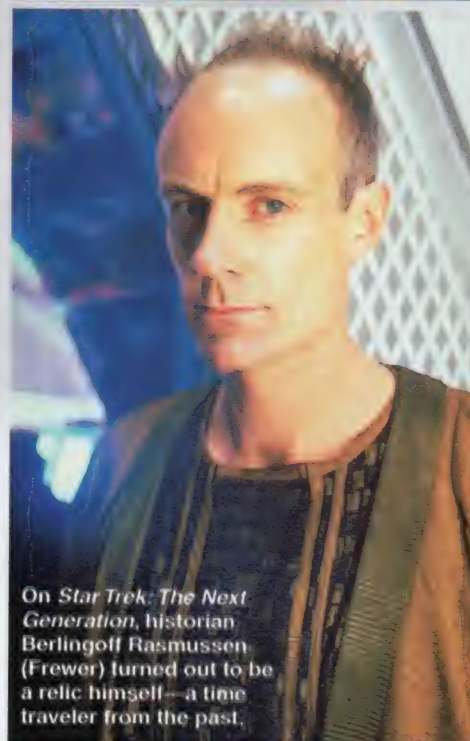
marrying him and it turns out that she's an alien—it happens to us all! It's like what we were touching on before: if you're not 100 percent into it, the audience sure isn't going to buy a premise like that."

Meanwhile, back on the *Psi Factor* set, cast and crew are nearly halfway through the current third season, and Frewer admits it's hard to come up with a list of coming attractions. "It gets difficult to keep track of which monster I'm chasing when," he explains, "but the interesting thing is, there has been a shift to people *affecting* the team members, as opposed to us coming in and investigating people we don't know: they die and we leave, and everybody is left unaffected. It's a better format for the show."

With any luck—and a little extra publicity—Frewer hopes this season of *Psi Factor* will mark a turning point for the series, where it will no longer be considered TV's best-kept paranormal

**Like the concept itself, *Max Headroom* was ahead of its time.**

Russell Tresh (Frewer) tenaciously terrorized teen heroes in *Generation X*.



On *Star Trek: The Next Generation*, historian Berlingoff Rasmussen (Frewer) turned out to be a relic himself—a time traveler from the past.

secret. "Our demographics are widening, so it's great that a wider audience is seeing it. The numbers still need to go up, but it's the old syndicated game: you're fighting for slots and for press and fighting to get the word out, and it's a fight that I'll be willing to fight on a daily basis, because it's definitely worthwhile."

Regardless of what happens in the future, Matt Frewer is perfectly happy now. "I really think I'm the luckiest guy on Earth," he exclaims, "because I wake up every day saying, 'Oh, I pulled the wool over their eyes again!' I can't believe I'm getting paid for something that I would do for free!"





# LIFE-SIZE SCIENCE FICTION STANDUPS™

“Have your picture taken with your favorite science fiction character!”

Figures are actual height, in full color and die cut with an easel attached to make them actually stand up!



## STAR TREK™



## STAR TREK: DEEP SPACE NINE™



## STAR TREK: GENERATIONS™



## STAR TREK: VOYAGER™



## STAR TREK: THE NEXT GENERATION™



## BABYLON 5™



## Life-Size Science Fiction Standups™ \$25 each

Please send me the following Standups:

Character	Number	Quantity

### POSTAGE & HANDLING:

U.S. Postage: \$7.00 per standup. FOREIGN: (PLEASE NOTE: Customs requires purchaser's daytime phone numbers on all Foreign orders.) \$40 for 1st order, \$12 each additional. NEW YORK STATE residents add 8 1/4% sales tax. CANADIAN residents add 10% sales tax.

### Method of Payment:

☐ Cash ☐ Check ☐ Money Order  
☐ Discover ☐ Master Card ☐ Visa  
 Order by Fax (212) 889-7933

Total enclosed: \$

Account No. \_\_\_\_\_

Card Expiration Date: \_\_\_\_ / \_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Print Name As It Appears On Your Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Signature \_\_\_\_\_

Send cash, check or money order to:

**STARLOG GROUP, INC.**  
 475 PARK AVENUE SOUTH  
 NEW YORK, NY 10016

IF YOU DO NOT WANT TO CUT OUT COUPON, WE ACCEPT WRITTEN ORDERS. Please allow 4 to 6 weeks for delivery.





# Mortal Foe

Selected Photos: Aaron Rapoport

## Paul Johansson catches a thief: Highlander's Immortal Amanda.

BY PETER BLOCH-HANSEN

I haven't done an interview for this show before," says a grinning Paul Johansson. "I'm a virgin, so be gentle."

The show the actor refers to is *Highlander: The Raven*, a syndicated spin-off of *Highlander* starring Adrian Paul. Johansson plays Nick Wolfe, a disillusioned cop who, upon quitting the police force, is drawn into an uneasy partnership with the Immortal, high-society thief Amanda, made popular in the original series by Elizabeth Gracen.

In a corner of the crew's busy, on-location lunch room in Toronto, Johansson discusses his character's past. "He just didn't want to be among a bunch of hypocrites anymore," the actor explains. "The cover-ups, lies, bullshit, dirty cops, warped honor system—you know, cover up one lie to save another. It's just too much for him. You start losing focus of what the real good is and what you're doing."

All Raven Photos: Copyright 1998 Rysner Entertainment



As ex-cop Nick Wolfe, Paul Johansson will face mortal peril every week on *Highlander: The Raven*.



## "The fact that she can't die makes her an incredible asset as a partner."

her not taking responsibility. I can't say things for Elizabeth's character, but Nick has all these questions, all these assumptions about her."

### Immortal Alliances

But thief or not, Wolfe appreciates his informal alliance with Amanda. "The fact that she can't die makes her an incredible asset as a partner," Johansson adds. "He knows that if things get hairy, he only has to look out for his ass. Not that he won't protect her if he can, but, ultimately, he's not responsible if she gets killed, because she'll live again, whereas a real partner would be dead. So that's what he gets out of the relationship."

Johansson leans back in his chair to speak to an assistant director about the

busy afternoon ahead of him, then returns to Wolfe—namely, his agenda. "Nick is on this path. If he's struggling for righteousness and justice, then Amanda is the barometer by which he measures where he stands. Amanda has brought all kinds of weirdos and situations into his life that he can't in good conscience walk away from. He can't just sit back. He thinks, 'I saw this guy shoot another guy, and I can't let the police bumble this one, too. I've got to make my stand.' Amanda is a thief, and by watching her he realizes—as I have realized as an actor working with this character—that good people sometimes do bad things. Nick has had to re-adjust his world view."

What does Johansson mean by this? "Imagine that somebody came to you and said that they came from another planet. You would have to make an adjustment inside your head to incorporate that into your daily experience. Well, knowing an Immortal also requires a *psychological* adjustment. I would never want to give up the great and wonderful joy of having a terminus. Knowing that I will die makes every single moment in between more important. If I didn't know it was ever going to end, I wouldn't sit down, for example, and enjoy a salad like I do. It would just go on forever."

"I think everybody's existence is terminal to themselves. It's *all* personal. Your world is yours and my world is mine, so if somebody comes along and really throws your world off-balance, it affects you forever. I would say my character is pretty much the show's moral center, but I fight it because I think everybody has their own morality. Hugh Hefner has his and I have mine. Who's right and who's wrong? That's a judgment I can't make. But as far as what *my* character would or wouldn't do, we'll vary that as we go."

"Wolfe isn't about morality. Wolfe is an Ernest Hemingway character. That's who I see him as sometimes—he'll get in a bar fight one day because he's pissed off, and the next day he'll do something good. It changes."

The actor jokes continuously with cast and crew, pausing to pose for a photograph with a crewperson pointing a prop pistol at him. But jokes are put aside when Johansson reveals that he's no stranger to his character's dangerous world. "I come from a street background, boxing, fighting, training. I've been in LA for about 12 years now, and I've sat out on my balcony and listened to the gunshots at night. I've

But this is only one side of Wolfe, and clearly the darker side. Asked about Wolfe and Amanda's ambiguous relationship, which forms the crux of the show, Johansson becomes more upbeat. "My character's backstory," he explains, "is that he has lost his wife. Amanda's a powerful woman. Her strength is something he misses. He's absolutely attracted to and empowered by her. He doesn't see her as a threat, she's someone who makes him stronger. I certainly sense that in our scenes."

"The other thing is this whole business of immortality. How could you *not* be fascinated with somebody who might live forever? Wouldn't you want to be next to them, to see how they deal with things, and how they talk to people? Maybe Nick's trying to learn secrets from Amanda. If I knew somebody who was an Immortal, I would certainly want to know everything about them. 'What knowledge do you have? What can I learn from you?'"

There are still more turns to Amanda, however, twists that further confound Johansson's character. "Nick finds out she's just a thief, and that blows him away. Why would someone with all this vast knowledge and these great experiences resort to being a thief? In a way, that's



An uneasy truce, and maybe one day an unlikely tryst, lies between Nick and the Immortal thief Amanda (Elizabeth Gracen).



been robbed and shot at. I've had guns put to my head in front of ATM machines and a knife pulled on me in New York."

## Mortal Roles

That might partially explain why the actor won the role. He certainly liked what *Highlander* had to offer. "I was in LA," he recalls. "I'm not sure how they heard about me, but they called me into a meeting. I sat down with the head writer and Marla Ginsburg, the Gaumont representative, Bill Panzer and Peter Davis, and the heads of Rysher Entertainment. We talked about a new show with a new twist, but it wasn't until the end that they told me it was a *Highlander* spin-off. First, they pitched me the story—a man and a woman who are partners, and she happens to be Immortal.

"They explained the Immortal aspect to me because though I had seen the *Highlander* movies, I didn't know the series. I recognized Adrian Paul when I saw his picture, and I liked the people involved. They said that I was to play a cop like Deckard in *Blade Runner*—a little roguish, a little outside the

system—a maverick. They also said that Nick and Amanda's relationship would not be a romantic one initially; that it was tenuous and utilitarian at first because they both need things from each other. But what grows out of it is far stronger than what they first realized.

"In the first episodes, it has just been this love-hate relationship. Amanda comes across a situation that winds up injuring my partner. I'm trying to sort *that* out when I witness a beating and a killing I can't walk away from.

Photo: Allen Yee

In "Immunity," Nick and Amanda pose as newlyweds, and dabble in espionage.

In another story, Amanda comes to me for help and I help because it services me. Then I go to her and say, 'You need to do this thing for me because you owe me. You were there and you know how my partner was hurt.' We're simply *flung* into situations."

Like Johansson, Wolfe displays a kind of confidence with Amanda. "What Nick gives her," he suggests, "is some real guidance. She has finally met somebody who is her equal in many ways. He's obviously mortal, but he's willing to look her in the face and say, 'No, you're wrong,' which is not something she's used to. He can handle himself. You know that he's an adept fighter. He speaks fluent French and English. He's a traveler and he has seen things. Ultimately, it's the simple things he shares with her.

"He's a very simple guy," Johansson adds. "It's not about selfishness or self-importance; he can give Amanda something that she may not have had for a long, long time, and that's someone who can sit still and listen to her. I don't think he judges her. He just doesn't understand why she does things. She'll try to explain but he doesn't get it. There's great interaction with that stuff. I know I'm talking in metaphors, but it's only because there are so many examples that I wouldn't know where to start."

"Full Disclosure" brings Nick and Amanda together to investigate the murder of a Navajo code-talker.

Photo: Allen Yee



Will Amanda and Nick eventually get romantically involved? "We'll get sticky a little bit," he says, grinning, and proceeds to comment further on his flirtatious working relationship with Gracen. "Have you seen Elizabeth? I think it would be almost *unavoidable* with her. She's a very beautiful woman and a very talented actress, so it's very easy to play off of her and she gives me lots to work with. It goes back to before television, to Humphrey Bogart and Lauren Bacall and the great *femme fatales*. Elizabeth is great to work with. She's a lot of fun. There are so many things going on that when there's a moment when we lock eyes, it can be pretty magnetic."

## Immortal Destinies

Besides those steamy stares, Johansson also enjoys other aspects of his work.

"There are tons of stunts," he enthuses. "I dove out of a moving car this morning, I threw a few punches. They're really keeping me busy. I like that part of it. If you're doing serious work, you look at the scenes and say, 'Oh, this is going to take forever.' Action scenes *do* take forever, but then you do a two or three-page dialogue scene. It's all only as good as the writing and what we do with it. You can make good actors with good scripts. A good actor can do a lot with a bad script, too, if you're given the flexibility to do it. Many people are married to the writing, and that's a problem."

Although Johansson's only other genre credit is the *Carnival of Souls* remake, the actor did indulge as a kid in works of fantasy. "I used to read comics, and Greek mythology, with all the fighters and heroes. As Joseph Campbell would say, every story is the journey of some reluctant hero, and I'm living out one of those fantasies here. Now I get to do it for real and say the things I wanted to say as a little boy when Spider-Man was facing Dr. Octopus."

Johansson believes his destiny lies behind the camera. "This to me is definitely a milestone, but it's not by any means the end of my race. My aspirations don't end at acting. People would say that being an actor is a very free art form, but it's very restrictive. If you can direct, and specifically direct what you've written your-

self, then you have control. You really are the ultimate storyteller. I've directed a few things, I'm writing and I want to produce; I'm very involved in many aspects of the business. *Raven* is something I'm proud to be a part of right now.

"I love my work. I want to see that come

## "How could you *not* be fascinated with somebody who might live forever?"

through on the screen. Sometimes I think that if you really love your work, and if you want to push yourself and other people, you have to be willing *not* to be liked. I don't mean that I'm not liked, or that we don't all get along. It's a great crew, but when we're all tired and

things get tense, I put the interests of my character and the overall show ahead of my own ego. The crew respects that.

"And I don't ever want to be associated with anything that isn't of quality. There are certain things, violent things, I won't do," he asserts, "because I'm who I am, and I won't do them as an actor either. It's just a personal thing. Like my dad used to tell me, 'If you don't stand for something, you fall for everything.'"

Paul Johansson hopes to make *Highlander: The Raven* a first rate series that will endure. "While I'm here, I'm going to make it the best that I can," he says, "and I'm going to put pressure on myself and on everybody around me. There's an old saying: 'I'm not here to make friends; I'm here to do good work.'"



Johansson arrived in the nick of time to play Amanda's partner, so the lovely Immortal is a lone wolf no longer.

Design & Layout: Rick Teng



# Explore the History of Science Fiction in

## STARLOG

**Order now while issues last!**

**Note: All issues include numerous articles & interviews. Only a few are listed for each entry.**



- |   |   |  |  |  |   |   |
|---|---|--|--|--|---|---|
| #2 Gene Roddenberry. <i>Space: 1999</i> EP Guide. Logan's Run. War of the Worlds. \$50.               | #25 Ray Bradbury. <i>ST:TMP. Thing</i> . \$5.   | #49 Kurt Russell. Adrienne Barbeau. Lucas 2. Takei. 007 FX. <i>Raiders</i> . \$15.                                     | #71 Carrie Fisher. Judson Scott. Dan O'Bannon. V. \$5.   | #91 Koenig. Michael Crichton. V. <i>Dune</i> . <i>Terminator</i> . \$10.   | #109 Sigourney Weaver. Henson. Carpenter. Takei. Ally Sheedy. Melanie Griffith. \$5.                                  | #130 Tim Burton. Denise Crosby. Jack Larson. Pertwee. Munro. B&B. \$5.  |
| #3 <i>Space: 1999</i> EP Guide. Nichelle Nichols. George Takei. DeForest Kelley. \$35.                | #26 <i>ALIEN</i> . Ridley Scott. H.R. Giger. Gerry Anderson. \$5.                                     | #50 Lucas 3. Spielberg. Sean Connery. Lawrence Kasdan. Ray Walston. <i>Heavy Metal</i> . \$75.                         | #72 7th Anniversary. Bradbury. Hamill. Shatner. Roger Moore. June Lockhart. \$6.   | #92 Carpenter. Tom Selleck. Gilliam. <i>Brazil</i> . <i>Barbarella</i> . \$5.  | #110 Bradbury. Cameron. Cronenberg. Nimoy. Geena Davis. Bob Gale. \$5.  | #131 Jonathan Frakes. Hays. Geena Davis. Larson 2. B&B. <i>Robocop</i> . \$5.   |
| #4 3-D SF Movie Guide. Richard Anderson. <i>Outer Limits</i> EP Guide. \$50.                          | #27 <i>Galactica</i> EP Guide. <i>ST: TMP. ALIEN</i> FX. Nick Meyer. \$5.                             | #51 Kasdan 2. Shatner. Harryhausen. Roddenberry. Jerry Goldsmith. \$5.   | #73 Cliff Robertson. Robert Vaughn. Roy Scheider. Jason Robards. Hamill 2. \$5.  | #93 Donner. Lithgow. John Hurt. Robert Englund. Simon Jones. <i>Dr. Who</i> . <i>Jedi</i> FX 5. Monty Python. \$10.                      | #111 Columbus. Sarah Douglas. Nick Courtney. Martin Caidin. <i>Trek IV</i> . \$10.                                    | #132 12th Anniversary. Howard. Alan Young. Russ Tamblyn. Janet Leigh. Colin Baker. <i>Robocop</i> . <i>Roger Rabbit</i> . <i>Beetlejuice</i> . <i>ST:TNG</i> FX. \$6. |
| #5 3-D film history. <i>UFO</i> & <i>Space: 1999</i> EP Guides. \$15.                                 | #28 Lou Ferrigno. <i>Wonder Woman</i> EP Guide. \$5.  | #52 <i>Blade Runner</i> . Shatner. \$5.  | #74 Molly Ringwald. Michael Ironside. Malcolm McDowell. Lorenzo Semple. \$5.   | #94 Doohan. Sayles. William Katt. John Barry. Michelle Pfeiffer. V. <i>Jedi</i> FX 6. \$5.   | #113 Doohan. Robert Bloch. Rick Baker. <i>Little Shop of Horrors</i> . <i>Starman</i> TV. \$35.                       | #133 Bob Hoskins. C.J. Cherryh. Roy Dotrice. Patrick Culliton. Sirtis. Goldsmith. Badler. R. Rabbit. V. B&B. \$10.  |
| #6 Robert Heinlein on <i>Destination Moon</i> . Animated <i>Trek</i> . \$25.                          | #30 Robert Wise. <i>Chekov's Enterprise</i> . <i>Questor Tapes</i> . Stuntwomen. \$15.                | #53 Bradbury. Patrick Macnee. <i>Blade Runner</i> . \$5.   | #75 Nancy Allen. John Lithgow. George Lazenby. McQuarrie. Semple 2. \$5.   | #95 Grace Jones. Matthew Broderick. Buttrick. Hauer. <i>Mad Max III</i> . <i>Cocoon</i> . \$5.   | #114 Nimoy. Guy Williams. Robert Hays. Gareth Thomas. \$75.   | #134 Zemeckis. Crosby. Cherryh 2. James Caan. Ken Johnson. Sylvester McCoy. <i>Big</i> . \$5.   |
| #7 <i>Star Wars</i> . <i>Rocketship X-M</i> . <i>Space: 1999</i> Eagle blueprints. Robby. \$35.       | #31 <i>Empire</i> . 20,000 <i>Leagues Under the Sea</i> . <i>Chekov's Enterprise</i> 2. \$5.          | #54 3-D Issue. Bob Culp. Connie Sellecca. Terry Gilliam. Leslie Nielsen. <i>Raiders</i> FX. <i>Trek</i> bloopers. \$5. | #76 Buster Crabbe. Sybil Danning. \$6.   | #96 9th Anniversary. Peter Cushing. Jonathan Harris. Tina Turner. John Cleese. Moore. <i>Jedi</i> FX 7. \$6.                             | #116 Majel Barrett. Robin Curtis. Whitney. Paul Darrow. Nichols. <i>Dr. Who</i> . \$50.                               | #135 R. Rabbit. B7. Patrick McGoohan. Jerry Sohl. Marta Kristen. Van Williams. <i>Alien Nation</i> . \$6.   |
| #8 Harlan Ellison. <i>Star Wars</i> . <i>The Fly</i> . \$25.  | #32 Sound FX LP. <i>Buck Rogers</i> & <i>Trek</i> designs. <i>Chekov's Enterprise</i> 3. \$6.         | #55 <i>Quest for Fire</i> . Philip K. Dick. Ed Bishop. Culp 2. Trumbull. <i>Trek</i> bloopers. \$5.                    | #77 Phil Kaufman. Chuck Yeager. Tom Baker. Trumbull. \$5.  | #97 Mel Gibson. Ron Howard. River Phoenix. Chris Walken. Donner. Glenn. <i>BTTF</i> . \$10.  | #118 Shatner. Rod Taylor. Jeff Morrow. Michael Keating. D.C. Fontana. George RR Martin. \$10.                         | #136 Mandy Patinkin. Jock Mahoney. Carpenter. Sohl 2. <i>Trek: Lost Generation</i> . \$5.   |
| #10 George Pal. Ray Harryhausen. Isaac Asimov. \$20.  | #33 <i>Voyage</i> EP Guide. Ellison reviews <i>Trek</i> . \$5.  | #56 <i>Zardoz</i> . <i>Triffids</i> . <i>Trek</i> bloopers. \$5.   | #78 Ferrigno. Meyer. Clarke. Trumbull 2. Scott Glenn. Lance Henriksen. \$5.  | #98 Michael J. Fox. George Miller. Dante. Jennifer Beals. \$5.   | #119 Takei. Kerwin Matthews. <i>Doc Savage</i> . \$5.   | #137 Marshall. <i>War of the Worlds</i> . \$5.  |
| #11 <i>CE3K</i> . <i>Prisoner</i> EP Guide. <i>Incredible Shrinking Man</i> . Rick Baker. \$20.       | #34 Tom Baker. Irv Kershner on <i>Empire</i> . <i>Martian Chronicles</i> . <i>Buck Rogers</i> . \$15. | #57 <i>Lost in Space</i> . Robot. <i>Conan</i> . Caroline Munro. Ron Cobb. \$10.                                       | #79 Dennis Quaid. Kershner. Jon Pertwee. David Hasselhoff. \$5.  | #99 Anthony Daniels. Zemeckis. "Cubby" Broccoli. <i>Mad Max</i> . \$5.   | #121 Reeve. Mel Brooks. Dante. Lithgow. Weller. Henriksen. Karen Allen. Jacqueline Pearce. \$10.                      | #139 Patrick Stewart. Gareth Thomas. Landau. Coates 2. Nigel Kneale. <i>Phantom of the Opera</i> . \$5.   |
| #12 Roddenberry. Doug Trumbull. Steven Spielberg. Dick Smith. <i>CE3K</i> . \$10.                     | #35 Billy Dee Williams. <i>Empire</i> & <i>Voyage</i> FX. \$5.  | #58 <i>Blade Runner</i> . <i>The Thing</i> . Syd Mead. <i>Trek</i> bloopers. \$5.                                      | #80 Billy Dee Williams. Anthony Ainley. <i>Jedi</i> FX 1. \$5.   | #100 Lucas. Nimoy. Carpenter. Ellison. Harryhausen. Nichols. Matheson. Cushing. Roddenberry. Irwin Allen. \$6.                           | #122 007 Film Salute. Martin Short. Duncan Regehr. <i>Robocop</i> . <i>Lost Boys</i> . <i>Snow White</i> . \$50.      | #140 Bill Murray. Kneale 2. Wheaton. Rex Reason. Eric Stoltz. B&B. \$5.   |
| #13 David Prowse. Pal. <i>Logan's Run</i> EP Guide. \$5.  | #36 4th Anniversary. Nichols. Prowse. Glen Larson. Yvette Mimieux. \$6.                               | #59 <i>The Thing</i> . Arnold Schwarzenegger. Kirstie Alley. Merritt Buttrick. \$50.                                   | #81 Alan Dean Foster. Fred Ward. Veronica Cartwright. <i>Greystoke</i> . <i>Buckaroo Banzai</i> . \$5.                       | #101 Ellison. Ridley Scott. Sting. Roddy McDowall. Macnee. Takei. Fred Ward. \$5.  | #123 Nancy Allen. Dolph Lundgren. Tim Dalton. <i>Robocop</i> . <i>ST:TNG</i> . \$50.                                  | #141 Diana Muldaur. Jared Martin. Amanda Pays. Gilliam. Bennett. Kneale 3. \$5.   |
| #14 <i>Project UFO</i> . Jim Danforth. <i>Saturday Night Live</i> <i>Trek</i> . \$5.                  | #37 Harrison Ford. Terry Dicks. <i>First Men in the Moon</i> . \$5.                                   | #60 6th Anniversary. <i>Star Trek II</i> . Carpenter. Scott. <i>TRON</i> . \$6.  | #82 Schwarzenegger. Max von Sydow. Chris Lloyd. Faye Grant. <i>Dr. Who</i> . <i>Jedi</i> FX 2. \$4.                          | #102 Spielberg. Mel Blanc. Michael Douglas. Irwin Allen 2. Alley. Doug Adams. Peter Davison. \$5.  | #124 Burt Ward. Kevin McCarthy. Gary Lockwood. Courtney Cox. <i>ST:TNG</i> . \$15.                                    | #143 Perlman. Kelley. Robert Picardo. Tracy Tormé. <i>Indy</i> . <i>Batman</i> . SF costuming. \$50.  |
| #15 <i>Twilight Zone</i> EP Guide. <i>Galactica</i> . Richard Donner. <i>This Island Earth</i> . \$5. | #38 <i>CE3K</i> . <i>Buck Rogers</i> EP Guide. Kelley. \$5.   | #61 <i>Trek II</i> 2. Walter Koenig. Sean Young. <i>Road Warrior</i> . \$15.   | #83 Kate Capshaw. Robin Curtis. Fritz Leiber. Marshall. <i>Dr. Who</i> . V. \$10.  | #103 Daryl Hannah. Hauer. Bennett. Bottin. Elmer Bernstein. \$5.   | #125 Bruce Dern. Gerry Anderson. Carpenter. Cameron. <i>Princess Bride</i> . \$6.                                     | #144 13th Anniversary. Shatner. Richard Chaves. Kim Basinger. Harry Harrison. <i>Roger Rabbit</i> FX 1. <i>Indy III</i> . <i>Batman</i> . \$6.                        |
| #16 Phil Kaufman. <i>Fantastic Voyage</i> . <i>Invaders</i> EP Guide. \$5.                            | #39 <i>Buck Rogers</i> . Tom Corbett. Erin Gray. Fred Freiberger. \$5.                                | #62 Ricardo Montalban. Koenig 2. James Doohan. Ken Tobey. <i>Dr. Who</i> . \$5.  | #84 8th Anniversary. Nimoy. Frank Oz. Chris Lambert. Marc Singer. B. <i>Banzai</i> . <i>Jedi</i> FX 3. \$6.                  | #104 Peter Mayhew. Stephen Collins. Ken Johnson. V. <i>Outer Limits</i> . \$5.   | #126 Marina Sirtis. Schwarzenegger. Macnee. Bill Paxton. Michael Praed. Robert Hays. Maureen O'Sullivan. B&B. \$5.    | #145 Tim Burton. John Rhys-Davies. William Gibson. Shatner 2. Dalton. Moranis. Cobb. <i>RR</i> FX 2. \$6.   |
| #17 Spielberg. Roddenberry. Joe Haldeman. Ralph McQuarrie. \$5.                                       | #40 Hamill. Gerard. Roddenberry. Jane Seymour. Freiberger 2. <i>Empire</i> FX. \$4.                   | #63 Spielberg. Nimoy. Russell. Rutger Hauer. James Horner. \$25.   | #85 Jim Henson. Jeff Goldblum. Bob Zemeckis. Ivan Reitman. Dante. \$5.   | #105 Lambert. Colin Baker. Jonathan Pryce. Grace Lee Whitney. <i>Planet of the Apes</i> . V EP Guide. Japanimation. \$5.                 | #128 John de Lancie. Ron Perlman. James Earl Jones. William Campbell. Weller. Darrow. Koenig. Prowse. Bradbury. \$35. | #146 Matt Frewer. Andre Norton. Phil Akin. Cesar Romero. Doohan. Takei. <i>Abyss</i> . <i>RR</i> FX 3. \$10.  |
| #18 <i>Empire</i> . Joe Dante. Dirk Benedict. Richard Hatch. \$5.                                     | #41 Sam Jones. John Carpenter. \$5.   | #64 David Warner. Peter Barton. <i>Dr. Who</i> . \$125. Rare.  | #86 Peter Weller. John Sayles. Chris Columbus. Rick Moranis. Lenard. <i>Jedi</i> FX 4. \$75.                                 | #106 Nimoy. Tim Curry. Clancy Brown. Terry Nation. <i>ALIENS</i> . Japanimation. \$5.  | #129 William Windom. Wil Wheaton. Robert Shayne. Michael Cavanaugh. <i>Starman</i> . <i>Robocop</i> . \$75.           | #147 Danny Elfman. Nimoy. John Varley. River Phoenix. Norton 2. Koenig. CD Barnes. B7 EP Guide. <i>RR</i> FX 4. \$10.   |
| #19 Roger Corman. Gil Gerard. <i>Star Wars</i> . <i>CE3K</i> FX. \$5.                                 | #42 Robert Conrad. Mark Lenard. <i>Dr. Who</i> . <i>Childhood's End</i> . \$6.                        | #65 Arthur C. Clarke. Hamill. E.T. FX. <i>Dark Crystal</i> . \$5.  | #87 <i>Ghostbusters</i> FX. Kelley. Prowse. David Lynch. 2010. <i>Blade Runner</i> . \$5.                                    | #107 Henson. Tom Cruise. Terry Dicks. W.D. Richter. Jean M. Auel. <i>ALIENS</i> . \$5.   |   |   |
| #20 Pam Dawber. Kirk Alyn. <i>Buck Rogers</i> . <i>Superman</i> . \$5.                                | #43 <i>Altered States</i> FX. David Cronenberg. <i>Hulk</i> EP Guide. \$5.                            | #66 <i>Dark Crystal</i> . Frank Herbert. Frank Marshall. \$5.  | #88 <i>Terminator</i> . Schwarzenegger. Kelley 2. Keir Dullea. V. <i>Dune</i> . <i>Gremlins</i> . \$6.                       | #108 10th Anniversary. Roddenberry. Russell. Martin Landau. Chuck Jones. Michael Biehn. Rod Taylor. David Hedison. <i>BTTF</i> . V. \$6. |   |   |
| #21 Mark Hamill. <i>Lost in Space</i> EP Guide. <i>Buck Rogers</i> . \$5.                             | #44 <i>Altered States</i> . Bob Balaban. \$5.   | #67 <i>TRON</i> . "Man Who Killed Spock." <i>Trek II</i> FX. \$5.  | #89 Jane Badler. Helen Slater. Patrick Troughton. Jim Cameron. Irish McCalla. <i>Starman</i> . <i>Buckaroo Banzai</i> . \$5. |  |   |   |
| #22 Special FX careers. Lorne Greene. Veronica Cartwright. <i>ALIEN</i> . \$5.                        | #45 Peter Hyams. Thom Christopher. <i>Escape from NY</i> . \$5.                                       | #68 007. Harve Bennett. Richard Maibaum. \$5.  | #90 Scheider. Karen Allen. Ironside. Dean Stockwell. \$150. Rare.  |  |   |   |
| #23 Dan O'Bannon. Prowse. <i>Dr. Who</i> . <i>The Day the Earth Stood Still</i> . <i>ALIEN</i> . \$5. | #46 Harry Hamlin. <i>Superman II</i> . <i>Greatest American Hero</i> . \$5.                           | #69 Anthony Daniels. Tom Mankiewicz. <i>Jedi</i> . \$5.  |  |  |   |   |
| #24 STARLOG's 3rd Anniversary. William Shatner. Leonard Nimoy. \$6.                                   | #48 5th Anniversary. Bill Murray. Ford. George Lucas. Carpenter. \$6.                                 | #70 <i>Man from U.N.C.L.E.</i> Debbie Harry. Chris Lee. John Badham. \$5.  |  |  |   |   |



#148 Tony Jay, Julie Newmar, Chaves, Biehn, Warner. *RR FX 5, B7 EP G 2*. \$125.

#149 Yvonne Craig, Robert Lansing. *BTTF 2*. *RR FX 6*. \$5.

#150 Ben Bova, Curt Siodmak, Dick, Nation, Zemeckis, Matheson, Cameron, Johnson. \$5.



#151 Fox, Crosby, Matheson 2, Nichols, Jim Coburn, Gary Conway, Gary Graham. \$5.

#152 Leslie Stevens, Gareth Hunt, Jay Acovone, A. Nation, B&B. "Real Indy." \$5.

#153 Bradbury, Lee Meriwether, Scott Bakula, Edward Albert. *B&B, A. Nation*. \$5.

#154 Ron Koslow, Sally Kellerman. *T. Recall, BTTF 3*. \$5.

#155 Phil Farmer, Nancy Allen, Paul Winfield, Colm Meaney, Ironside, *Flatliners, BTTF 3*. \$5.

#156 14th Anniversary, Schwarzenegger, Gale, Dorn, Nielsen, Dante, Farmer 2, *Starman EP Guide*. \$6.

#157 Paul Verhoeven, Ronny Cox, Marshall, Weller, Walston. *Flatliners*. \$5.

#158 Chris Lee, Kershner, Halldeman. *Darkman*. \$5.

#159 Orson Scott Card, Nicolas Roeg, Michael Piller, Leibler. *Land of Giants* writers. \$10.

#160 Whoopi Goldberg, Kim Hunter, GRR, Martin, Eric Pierpoint. *Ghost, Flash, Giants 2*. \$5.

#161 Jane Wyatt, Martin 2, Suzie Plakson, Liam Neeson. *Ghost, Robin of Sherwood*. \$6.

#162 Stockwell, Patrick Swayze, LeVar Burton, Val Guest, Don Matheson. \$6.

#163 Mumy, Guest 2, McFadden. *B&B, B7*. \$6.

#164 Dan Aykroyd, John Agar, Richard Denning, Tim Burton, Jerome Bixby. *Alien Nation*. \$6.

#165 Dick. *FX 2*. \$6.

#166 Robin Hood, Rocketeer, Mark Ryan, *WWords EP Guide*. \$6.

#167 Pertwee, Mary E. Mastrantonio. *Creature from Black Lagoon*. \$6.

#168 15th Anniversary, Terminator 2, Lost in Space, Michael Moorcock. \$7.

#169 Schwarzenegger, Roald Dahl, Alan Arkin, Bill & Ted 2, *Robocop 3, Dr. Who*. \$7.

#170 Cameron, Keanu Reeves, Robert Patrick, T2, *BTTF, Dr. Who, Time Tunnel* writers. \$7.

#171 Brent Spiner, Gilliam, Fred Saberhagen, T2, *Tunnel* writers 2. \$35.

#172 Koenig, Brian Aldiss. *B7, B&B*. \$6.

#173 Kelley, Frakes, Bakula, Teri Garr. *Alien Nation EP Guide*. \$10.

#174 Stewart, Nimoy, Takei, Lambert. \$6.

#175 Roddenberry, Salute, Shatner, Dorn, Nichols, Macnee, *Star Wars*. \$8.

#176 Anthony Hopkins, Doochan, Kim Cattrall, Wheaton, Jon Lovitz, Kathy Ireland. \$7.

#177 Nick Meyer, Carpenter. *Tarzan*. \$7.

#178 Batman Returns, Honey, I Blew Up the Kid, *Universal Soldier, Young Indy*. \$7.

#179 Tim Thomerson, Robert Colbert. *B&B, ALIEN*. \$8.



#180 16th Anniversary, Tim Burton, James Darren, Mariette Hartley, Henriksen. \$7.

#181 Asimov tribute, Deanna Lund, Stuart Gordon, Lundgren, Voyage writers. \$7.

#182 Lloyd Bridges, Van Damme, Roland Emmerich, Voyage writers 2. *B5*. \$7.

#183 Danny DeVito, Pfeiffer, Walken, Tim Powers, Chad Oliver, *Young Indy, Voyage* writers 3. \$7.

#184 Blade Runner, Salute, Scott, Stephen Donaldson, *Quantum Leap*. \$7.

#185 Highlander, Old Indy, Zemeckis, Robert Shekley. *Immortal 1*. \$7.

#186 Stewart, Anne Francis, Adrian Paul, *DS9, Red Dwarf, Immortal 2*. \$7.

#187 Rick Berman, Gordon Scott, Craig Charles, *DS9, Time Trax*. \$7.

#188 Terry Farrell, Doug Adams, Chris Barrie, Andreas Katsulas, Bennett. \$10.

#189 Dale Midkiff, Robert Patrick, *DS9*. \$7.

#190 Armin Shimerman, Mark Goddard, Anne McCaffrey, Danny John-Jules, Daniel Davis, Koenig. \$10.

#191 Rene Auberjonois, Lucas. *Jurassic Park*. \$7.

#192 17th Anniversary, Spiner, Crichton, Frederik Pohl. \$7.

#193 Schwarzenegger, Chris Lloyd. *Jurassic Park*. \$7.

#194 Fay Wray, Brian Bonsall. *Jurassic Park*. \$7.

#195 Piller, Praed, Ann Robinson. 25 best *Next Generation*. \$7.

#196 Sylvester Stallone, Sirtis, Hatch, Richard Llewelyn, Alan Hunt. \$7.

#197 Bruce Campbell, Wesley Snipes, Michael Whelan, Peter Davison, Jonathan Brandis. \$35.

#198 Lockhart, James Bama, Ted Raimi. \$7.

#199 Nana Visitor, McCoy, John Barry, John D'Aquino. *TekWar*. \$7.

#200 200 Most Important People in SF, Gibson, Gale Ann Hurd, Tim Burton, Dante, Bova, Gilliam. \$15.

#201 Chris Carter, Alexander Siddig, Colin Baker, *Red Dwarf, X-Files*. \$7.



#202 David Duchovny, Mira Furlan, Stephanie Beacham, Ernie Hudson. *X-Files*. \$7.

#203 Rod Serling, Ray Liotta, Jerry Doyle. \$7.

#204 Claudia Christian, Julius Carry, Frakes, McFadden. \$7.

#205 Michelle Forbes, Lionel Jeffries, Gerry Anderson, *The Mask*. \$125. Rare.

#206 de Lancie, Peter Beagle. *Time Cop, Invaders* writers 1. \$7.

#207 Avery Brooks, Van Damme, Moorcock, *Invaders* writers 2. \$15.

#208 Michael O'Hare, Ed Wood. \$7.

#209 StarGate, Generations, Helena Bonham Carter, Andrea Thompson. \$7.



#210 West, Barrett, Nichols, Brown, Mario Van Peebles. *X-Files, MST3K*. \$7.

#211 Voyager, Kevin Sorbo, Jerry Hardin, Kenneth Branagh, Debrah Farentino, Russell, Wise. \$7.

#212 Kate Mulgrew, Shatner, Stewart, Bakula, Lambert, Geraint Wyn Davies. *X-Files*. \$75.

#213 Gillian Anderson, Bruce Boxleitner, Malcolm McDowell, CD Barnes, Robert D. McNeill, Jessica Sten. \$7.

#214 Mumy, Roxann Dawson, Rebecca Gayheart, *Species, Outer Limits*. \$7.

#215 Duchovny, Michael Gough, Donald Pleasence, Nigel Bennett. \$7.

#216 19th Anniversary, Picardo, Bill Pullman, Richard Dean Anderson, Antonio Sabato Jr. \$7.

#217 Chris O'Donnell, Marshall, Howard, Nimoy, Piller, William Alland. *Species*. \$7.



#218 Jim Carrey, Stan Winston, Crosby, Kennedy, Alland 2. \$7.

#219 Kevin Costner, Stephen Furst, Dorn, Nimoy, Alland 3, *Writing Lost in Space* 1. \$7.

#220 Jennifer Hetrick, Space: Above & Beyond, X-Files, Writing *LS 2*. \$7.

#221 Carter, de Lancie, Spiner, Barry Morse, *Toy Story*. \$7.

#222 Lucy Lawless, Dwight Schultz, Garrett Wang, Cameron, Gilliam, Auberjonois. \$7.

#223 Michael Hurst, Roy Thinnies, Verhoeven, Weller, Koenig. \$7.

#224 Bruce Willis, Robin Williams, Kristen Cloke, Ford, Lithgow. *Star Wars*. \$7.

#225 Mitch Pileggi, Michael Ansara, Thompson. *Hercules FX, MST3K, Jumanji, Sliders*. \$7.

#226 Jason Carter, Sabrina Lloyd, Day in the Trek. *X-Files*. \$7.

#227 Jennifer Lien, Nick Tate, Meaney, *Dr. Who, B5, X-Files*. \$7.

#228 20th Anniversary, Goldblum, O'Bannon, Mulgrew, John Frankenheimer, John Phillip Law. *ID4*. \$10.

#229 ID4, Ethan Phillips, Dina Meyer, Paxton. \$7.

#230 Will Smith, Jeff Conaway, Van Peebles. *ID4*. \$7.

#231 Trek 30th Salute, Voyager jam interview, Auberjonois, Shimerman, Writing *Buck Rogers* 1. \$7.

#232 Russell, Dorn, Keaton, Emmerich, Ed Wasser, Writing *Buck 2*. \$7.

#233 Gillian Anderson, Stewart, Frakes, Koenig, Tormé. \$7.

#234 Peter Jurasik, Tim Burton, *Star Wars, "Tribbles"*. \$7.

#235 Neil Gaiman, French Stewart, Robert Trebor, Doyle, Carrey, Eftman. \$7.

#236 Star Wars 20th Salute, Hamill, Daniels, Renee O'Connor, Alice Krige. \$10.

#237 Lucas, Lawless, Cronenberg, Spiner, Andrew Robinson, *Highlander, Buffy, X-Files*. \$7.

#238 Sorbo, Christian, Tim Russ, LeVar Burton, *Indy, Dr. Who*. \$7.

#239 Michael Caine, Richard Biggs, Howard Gordon 1, Luc Besson, Hauer, *Xena FX, Sinbad, X-Files, Highlander, Spawn*. \$7.

#240 STARLOG's 21st Anniversary, Rhys-Davies, de Lancie, Winston, Gordon 2, *Men in Black, Contact, Star Wars*. \$7.

#241 Jodie Foster, Rick Baker, Goldblum, Brown, *MI8, Contact*. \$7.

#242 Will Smith, Barry Sonnenfeld, Ironside, *Event Horizon, Kull, Spawn, Star Wars*. \$7.

#243 Mimic, *MI8*, Glen Larson, Robert Beltran, Aron Eisenberg, Erin



Gray, Joseph LoDuca, Zemeckis. *V*. \$7.

#244 Max Grodénchik, Casper Van Dien, Stewart, *Earth: Final Conflict, X-Files, MIB*. \$7.

#245 Starship Troopers, Verhoeven, X-Files, Hercules, *Stargate SG-1*. \$7.

#246 Alien Resurrection, Tomorrow Never Dies, Weaver, Ethan Hawke, Rare! \$75.

#247 Jimmy Stewart, Pierce Brosnan, Winona Ryder, David McCallum, Lenti Parker, Ted Raimi, Weaver, Visitor, Furlan, Perlman, Benedict, Ferrigno. \$7.

#248 Jonathan Harris, William B. Davis, Von Flores, Costner, Steve Railsback, Rare! \$75.

#249 Jeri Ryan, Tracy Scoggins, *Crusade, Lost in Space, SG-1*. \$10.

#250 Duchovny, Berman, Bennett, Van Dien, Gary Oldman, *From the Earth to the Moon, Lost in Space, Deep Impact*. \$7.

#251 Heather Graham, Matt LeBlanc, Hudson Leick, *X-Files, Deep Impact, SG-1*. \$7.

#252 Carter, Nimoy, Boxleitner, O'Connell, Earl Holliman, *Mask of Zorro, Armageddon*. \$8.

#253 Antonio Banderas, Ben Affleck, Dante, Kari Wuhrer, *B5, Armageddon, Avengers*. \$7.

#254 Uma Thurman, Kirsten Dunst, Catherine Zeta-Jones, Farrell, Pileggi, Steen, *Avengers*. \$7.

#255 Gillian Anderson, Marc Alaimo. \$7.

#256 TBA. \$7.

#257 TBA. \$7.

#258 TBA. \$7.

#259 TBA. \$7.

#260 TBA. \$7.

#261 TBA. \$7.

#262 TBA. \$7.

#263 TBA. \$7.

#264 STARLOG's 23rd Anniversary. \$7.



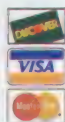
## STARLOG BACK ISSUES!

Issue 2-8 & 10 are reprinted.  
Some issues are in very short supply.  
Issues not listed are sold out.

Postage & Handling: New York State residents add 8 1/4% sales tax. 1 magazine: add \$2. Up to 5 five magazines: add \$3. 6 or more magazines: add \$5

Method of Payment:

☐ Cash ☐ Check ☐ Money Order  
☐ Discover ☐ MasterCard ☐ Visa



Account No. \_\_\_\_\_

Please send me these **STARLOGS**.  
Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_ Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_

Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_ Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_

Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_ Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_

Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_ Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_

Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_ Issue# \_\_\_\_\_ Price \$ \_\_\_\_\_

Card Expiration Date: \_\_\_\_/\_\_\_\_ (Mo./Yr.)

Your Daytime Phone #: (\_\_\_\_) \_\_\_\_\_

Print Name As It Appears On Your Card \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Total enclosed: \$ \_\_\_\_\_

Send cash, check or money order to:  
**STARLOG GROUP, Inc.**  
**475 PARK AVENUE SOUTH**  
**NEW YORK, NY 10016**

IF YOU DO NOT WANT TO CUT OUT COUPON, WE  
WILL ACCEPT WRITTEN ORDERS.  
Please allow 4 to 6 weeks for delivery.

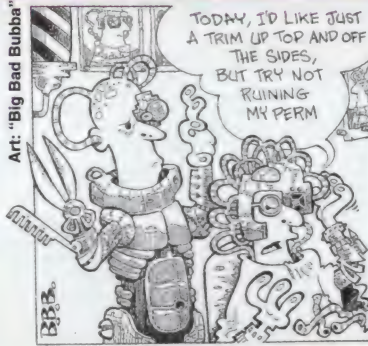


# BEING BORG



Art: Bob Muleady

"I THINK WE SHOULD ASSIMILATE SPECIES 1138 BEFORE HE ASSIMILATES US!"



Art: "Big Bad Bubba"

THE LOCAL BORG BARBER



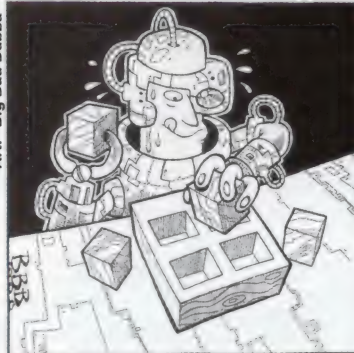
Art: Bob Muleady

BORG EMPLOYEE OF THE MONTH-- EVERY MONTH!



Art: Bob Muleady

"THE BORG DON'T PLAY SOLITAIRE-- THE BORG ARE SOLITAIRE!"



Art: "Big Bad Bubba"

THE BORG APTITUDE TEST



Art: Bob Muleady

BORG VS. TRIBBLES = ASSIMILATION IS FUTILE!



Art: Bob Muleady

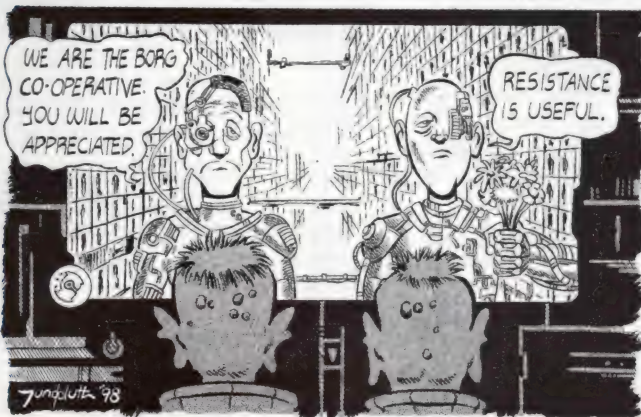
BORG SOCIAL SECURITY NUMBERS.



Art: Bob Muleady

"TO GET MORE IN TOUCH WITH HER HUMAN SIDE, SEVEN OF NINE HAS AGREED TO WED ALL MALE CREW MEMBERS!"

AFTER NEARLY BEING DEFEATED BY SPECIES 8472, THE BORG DECIDE THEY'D RATHER 'ASSIMILATE 'EM WITH KINDNESS.'



Art: Jason Yungbluth

Yungbluth '98



Art: Bob Muleady



# CLASSIFIED

For as little as \$60, you can reach the world's largest science-fiction audience.

## DEADLINE:

For STARLOG #261, in our office by December 1. For #262, in our office by January 4, 1999.

## BASIC RATE:

Absolutely no ads can be accepted for an issue after that issue's deadline has passed.  
\$20 per line. Limit: 48 characters per line. Minimum: three lines. Punctuation, symbols and spaces count as characters. Small display ads: \$150 per column inch. (Camera-ready only!)

## HEADLINE:

On the first line only, word(s) of your choice (underline them) will be printed in BOLD CAPS.

## CATEGORY:

Indicate category under which your ad may be listed. In the event of space limitations, STARLOG reserves the right to place any ad under a category of its choosing.

## PAYMENT:

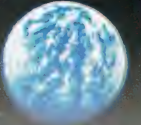
Cash, check or money order must accompany ad. Checks payable to Starlog Communications Int.

## MAIL TO:

STARLOG Classified, 475 Park Avenue South, 8th Flr, New York, NY 10016

## READERS:

Beware! STARLOG is not liable or responsible for any product or service printed in this section. And when ordering from anyone, be sure to print your name & full address very carefully.



## AUDIO/VIDEO

**LASERDISCS: GODZILLA IMPORTS**, Discontinued & Used. Free Catalog: Laser Exchange, 39 Dodge St. #294, Beverly, MA 01915 (508) 927-0400 Website: [www.laserexchange.com](http://www.laserexchange.com)

## The Starlog Trivia Quest

Test your knowledge of the SCI-Fi TV and Movie Genre and see if you have what it takes to become a Master of the Quest.

Win great prizes and get your name printed in the next issue!

Call

**1-900-28 SCI FI**

\$1.49 per minute/must be 18 or have permission.

UK: 0897-555-232 1£ per min.

CANADA: 1-900-451-2888 \$1.99 per min.

Sponsored by Starlog Group.

## CONVENTIONS

**SCI-FI TV SERIES**, B Horror Films and other movies for sale. Call Mark at (301) 894-8938.

## CATALOGS

**EARTH2 REUNION PARTY** Summer '99 Los Angeles area \*\*\*More TBA\*\*\* SASE: PO Box 3306, Oak Park, IL 60303. <http://members.aol.com/e2party/home.html>

**TREK, X-FILES, B5, LOST IN SPACE**: Rare videos, interviews, bloopers & mags. Catalog \$1. To: J. Ivers, 34 Haviland St. #306, Norwalk, CT 06854

**TV COLLECTIBLES**: U.N.C.L.E., Charlie's Angels, Kroyft, Partridge Family, Dark Shadows, Brady Bunch, Combat, Irwin Allen, Toys, Games, Comics, Mags. Catalog \$3. TV Photos 1955-1990, Catalog \$2. Jim's TV Collectibles, Box 4767SL, San Diego, CA 92164.

**PLASTIC MODEL KITS** of Science Fiction, comics, tv, movies, space, figures, etc. 1950s-1990s, HUNDREDS available. Free catalog, we also buy/trade. Green's Models, Dept SL, Box 55787, Riverside, CA 92517. (909) 684-5300/(800) 807-4759/Fax (909) 684-8819 E-mail: [SL@greenmodels.com](mailto:SL@greenmodels.com); Website: <http://www.greenmodels.com>

**DOCTOR WHO, STAR WARS/TREK, BABYLON 5, X-FILES**, Hercules, Xena, Avengers, Bond, Dark Shadows, ET, Universal Monsters, Sliders, NBC, Addams Family, Munsters, LIS, Mars Attacks, Alien, Roswell, DC & Marvel Superheroes, plus Scooby Doo! Also 100s of soundtrack CDs. Catalog \$1 (\$2 outside US). Add 50¢ to charge credit card. Dead Parrot, 5969 University Ave., Indianapolis, IN 46219 Voice Mail/Fax 317-356-6683 (10am-9pm EST only, please).

## PUBLICATIONS

**REVENGE OF THE CYBER-SPACE STRANGLERS!** Computer-Generated Clones Stalk Miami Models! Lots of "Killer" Photos! Send \$15 (Check or Money Order) to: J. Guarina, 3621 Collins Ave, Suite 221, Miami Beach, FL 33140

## YOUR TICKET TO THE REAL GODZILLA!

Godzilla: King of the Monsters, Godzilla vs. Mothra, Ghidorah: 3 Headed Monster, Son of Godzilla, Godzilla vs. Monster Zero, Godzilla vs. Ghidorah ('91), Godzilla vs. Queen Mothra ('92), Godzilla's Revenge, Godzilla vs. MechaGodzilla, Godzilla 1985, Godzilla vs. Biollante and much more! Used videos as low as \$10. Free want-list search. For an updated catalogue, please send \$4.95 to Paul's Hobby Zone, Dept. SG, P.O. Box 650113, West Newton, MA 02465.

## SUBSCRIBER SERVICES

Missing copies? Moving? Renewals? Receiving duplicates? Subscription questions? Write to:

### STARLOG

Subscriber Services, P.O. Box 430  
Mt. Morris, IL 61054-0430

Inquiries to editorial offices only delay matters.

### NEW SUBSCRIBERS:

See subscription ad in this issue.

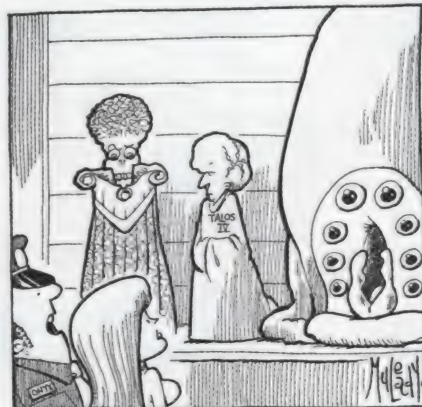
Do NOT send money to above address.

Attach Mailing Label Here

Name		
Address		
City	State	Zip

**BABYLON 5** Illustrated TV catalog! Also covers all Star Trek series & movies, Red Dwarf, Prisoner, STAR TREK Aliens, Millennium, Doctor Who, Highlander, Forever Knight, Profiler, Persuader, Earth Final Conflict, The Avengers, Voyager/Bottom/Sea, Time Tunnel, Land of the Giants, Blakes 7, UFO, 1999 & other Gerry Anderson, Galactica, Twilight Zone, Outer Limits, seaQuest, James Bond & Spy Series, Lois & Clark, Quantum Leap & 100's of others. Includes: models, magazines, books, patches, posters, scripts, CDs, tapes, blueprints, jewelry, toys, much more \$1 postpaid (\$2 Canada, \$3 overseas-US funds!). PO Box 456SL, Dunlap TN 37327-0456 USA

**Star Tech**



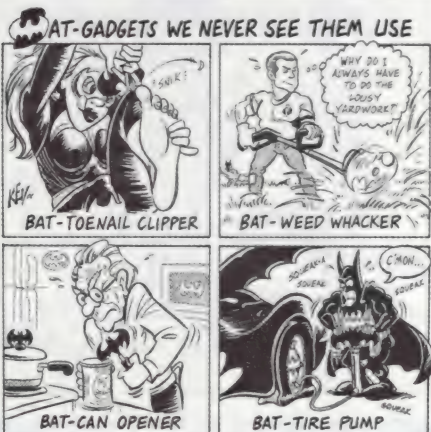
Art: Bob Muleady

"NOW TAKE A GOOD LOOK, MISS, AND TRY TO IDENTIFY THE BRAIN THAT ATTACKED YOU!"



Art: Bob Muleady

TV CHARACTERS NO ONE REALIZES  
NEED KILLING.



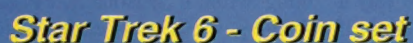
Art: Kevin Brockschmidt



**STAR TREK**  
**THE NEXT GENERATION®**



**Also available:** Captain Kirk in silver-5,000 \$24.95 ea.  
Capt. Picard or Capt. Kirk in bronze-10,000 \$11.95 ea.



Mintage - only 2,500 made \$24.95 ea.

**Also available:**

\*Lt. Worf/Dr. Crusher & Lt. Comm. LaForge/Lt. Comm. Data

\*Captain Kirk/Captain Picard & Enterprise 1701/1701-D

\*Bronze Kirk & Picard 2-coin set - **SOLD OUT**

\*Captain Kirk & Capt. Picard (silver set) - **SOLD OUT**

**Nickel Silver 6 - coin set:**

\*Spock/Uhura    Worf/Crusher  
LaForge/Data    1701/1701-D  
Scott/McCoy    Kirk/Picard  
\$69.95 ea.

Spectacular  
Star Trek limited edition  
medallions!!

These hand sculpted coins are all individually serialized, officially licensed, beautifully packaged, and are accompanied with a certificate of authenticity



TM ® & © 1997 Par. Pic

**TO ORDER HIGHLAND MINT PRODUCTS**

Product Title	Qty	Price Each	Total Price

Canadian orders add 10% tax and \$10 s/h in U.S. funds only. Sorry, we cannot ship to other foreign countries.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Your Daytime Phone # (     ) \_\_\_\_\_

Subtotal	
NY Res. 8 1/4% Tax	
Canada 10% Tax	
Shipping	
U.S. \$5/Can \$10	
Total Enclosed	

Canadian orders add 10% tax and \$10 s/h in U.S. funds only. Sorry, we cannot ship to other foreign countries.

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Your Daytime Phone # (     ) \_\_\_\_\_  
☐ CASH   ☐ CHECK   ☐ MONEY ORDER   ☐ DISCOVER   ☐ MASTERCARD  
☐ VISA  
Card# \_\_\_\_\_  
Signature \_\_\_\_\_ Exp. date \_\_\_\_\_

**We're sorry, but we can't ship to P.O. boxes.**

Allow 4 to 6 weeks for delivery.

Send cash, check or money order to:  
STARLOG GROUP, Inc.  
475 PARK AVENUE SOUTH  
NEW YORK, NY 10016



# LOG ENTRIES

## 20 Years Ago in STARLOG

"My background is probably the same as most of the people who read STARLOG. I was around when the first issue of *Famous*



*Monsters of Filmland* came out. I bought a couple of copies and had them torn up in summer camp by counselors

who didn't approve. But by then I was already hooked. I was really into science fiction and horror."

—Joe Dante

Interview: Ed Naha, issue #18

"I have the ability to fly, super-strength and I can breathe fire [in *KISS Meets the Phantom*]. Paul Stanley shoots a laser beam through his star eye, has telescopic vision and instant recall. Peter Criss has cat-like agility, nine lives and can scale buildings. Ace

Frehley has super-scientific powers—he can levitate for short distances and can teleport people by giving them the hitchhiking sign."

—Gene Simmons

Interview: issue #18

## 15 Years Ago

"The one primary reason I was held up as a symbol [as the American test pilot] is that I *survived*. I was at the right place at the right time, and I survived. You *don't* make a hero out of dead guys, they're not around."

—Chuck Yeager

Interview:

Bob Greenberger, issue #77

"I refuse to talk to people whose only response to computer animation is 'How many jobs is it going to replace?' It's ridiculous. Computer animation is a *new* tool. Advances in computer animation are being made weekly."

—director John Lasseter

Interview: David Hutchison, issue #77



## 10 Years Ago

"Sometimes we would do nine set-ups an hour [in filming serials]. And if you were supposed to start at 8 a.m., the camera turned then! There was no waiting. Every other night, we would work until 11 p.m. or midnight. It used to take me a couple of weeks to get over a serial, four or five days before I even relaxed."

—stuntman Tom Steele

Interview: Michael Mallory, issue #137

"Orson Welles thought that [the Mercury Theatre *War of the Worlds* radio adaptation] would be a very exciting show that people would talk about. Whether he or John Houseman had any idea that it was going to explode the way it did and cause a panic—I *doubt* if he had that in mind."

—writer Howard Koch, who adapted the H.G. Wells novel

Article: Glen E. Swanson, issue #137



## Five Years Ago

"I like illustrating, because I like to peer into the world the author has gotten me interested in. When I do a book cover or an illustration, I'm literally trying to create a window into the author's world."

—artist Michael Whelan

Interview: Maureen McTigue, #197

"I just threw up my hands and came to the conclusion that television and I were *not* destined to ever work together. But then, when I least expected it, the scales suddenly tipped in the other direction, and I've gone from being Mr. Exploitation to Mr. Mainstream. I really hate it when actors, as soon as they get a mainstream deal, deny that they've ever done anything before it. Personally, I think denying where you come from *sucks*."

—Bruce Campbell

Interview: Marc Shapiro, issue #197



# FROM THE BRIDGE

## Hollywood Outcast

Bill Condon has been a genre film fan since he was a boy. "The month I was born," Condon explains, "our church was switched from being a Loew's Theater. Maybe that had something to do with my love of movies. I didn't grow up reading STARLOG, but I've read it a lot in recent years."

In college, Condon saw *Bride of Frankenstein*—"That was a revelation"—and became an admirer of director James Whale, who also directed *Frankenstein*, *The Old Dark House* and *The Invisible Man*. Many consider these science fiction, horror and fantasy fusions to be among Hollywood's greatest genre films. "There's so much going on in Whale's movies," says Condon. "Like Alfred Hitchcock, he had that incredible [ability to] blend suspense and wit. It's something I've always tried to do in things I've made."

A few years ago, Condon discovered *Father of Frankenstein*, Christopher Bram's factually based novel that dramatizes—and fictionalizes—Whale's last days. Condon devoured the book, optioned it and wrote a screenplay. "It seemed to be one of those rare, serious literary works that would not be diminished by being made into a film."

Condon also wanted to direct the picture. "I thought it would be interesting to make it in Whale's style—re-creating scenes from his famous movies and using black and white for his mental nightmares."

Having collaborated on *Candyman*: Farewell to the Flesh with

Clive Barker, Condon hoped to get the horormeister to work with him on his Whale tribute, retitled *Gods and Monsters*. "Clive uses his clout," Condon smiles, "to help get movies made. He's trying to be a patron saint or godfather to other filmmakers."

Condon asked Barker to come on board as one of the executive producers of *Gods and Monsters*, which helped secure Sir Ian McKellen for the role of Whale. The renowned,

**"I was interested in capturing the sadness of the end of James Whale's life."**

British-born McKellen was interested in doing *Gods and Monsters* for many reasons. For one, McKellen is openly gay, as was Whale. Working in Hollywood during the '30s and '40s, Whale refused to pretend that he was straight, as most gays did during the days when being out was anything but in.

The constant tension surrounding the code of silence prevalent in gay Hollywood is dramatized in an uncomfortable sequence where Whale brings his young, handsome gardener Clayton (Brendan Fraser) to a celebrity party as his escort. Director George Cukor (who was also gay) is shocked at Whale's brash behavior, and another filmmaker pulls Whale aside and reminds him to think of his reputation. To which Whale dismissively replies, "What reputation? I'm as free as the air."

Lynn Redgrave gives a memorable perfor-

mance as Whale's dedicated housekeeper, and the movie also includes dead-on re-creations of Elizabeth Taylor, Boris Karloff (with his own face and as the Monster) and Elsa Lancaster (his famous Bride).

Whale abruptly retired in 1942, and later suffered a series of strokes that left him so brain-damaged that he hallucinated uncontrollably. He died at his Hollywood home in 1957 under a cloud of mystery. In *Father of Frankenstein*, Bram proposes a scenario for that fateful night, brought to life vividly by Condon in *Gods and Monsters*. "I was interested in capturing the sadness of the end of Whale's life," Condon says. "He was an outcast in Hollywood, but I think that *anyone* who lives and works here feels like an outcast most of his life."

Condon considers *Gods and Monsters* "the best picture I've done, and I've worked with bigger budgets." A Hollywood movie made for only \$3 million does not always get much attention, but during its months on the film festival circuit, *Gods and Monsters* received nothing but positive reactions. "At a New York screening, for example," Condon enthuses, "Christopher Bram sat next to a yuppie couple, and when the picture started, the man leaned over to her and said, 'Oh, no! Is this a gay movie?' Bram told me that by the end she was in tears, and he was the first one on his feet applauding."

"It's not a gay film. It's not horror or science fiction. It's a fascinating story that haunts people. I've learned to trust the audience," Bill Condon smiles. "I think they like a break from knowing where *every* story is going."

—Kerry O'Quinn



1998



## BABYLON 5 SEASON FIVE TRADING CARD SET

One autographed card in  
every box, guaranteed!



NOV. 25. 1998



YOU ARE LUKE,  
SO LOOK LIKE LUKE.



Through the flight goggles of *Star Wars®: Rogue Squadron™*. As the Rebel flight commander, you have 5 starfighters to fly, 15 planets to save from destruction, and a hangar full of proton torpedoes, cluster missiles and laser cannons all at your fingertips. Now go blow the evil Empire to bits. Only you can save the galaxy on N64®. Want even more hyperspace? Then boost your system with the N64 Expansion Pak™ for supercharged graphics.



GET 

OR GET OUT™



© Lucasfilm Ltd & ™. All rights reserved. Used under authorization.  
The "N" Logo is a trademark of Nintendo of America Inc. ©1998 Nintendo of America Inc. [www.nintendo.com](http://www.nintendo.com)  
Game, System and Expansion Pak sold separately.